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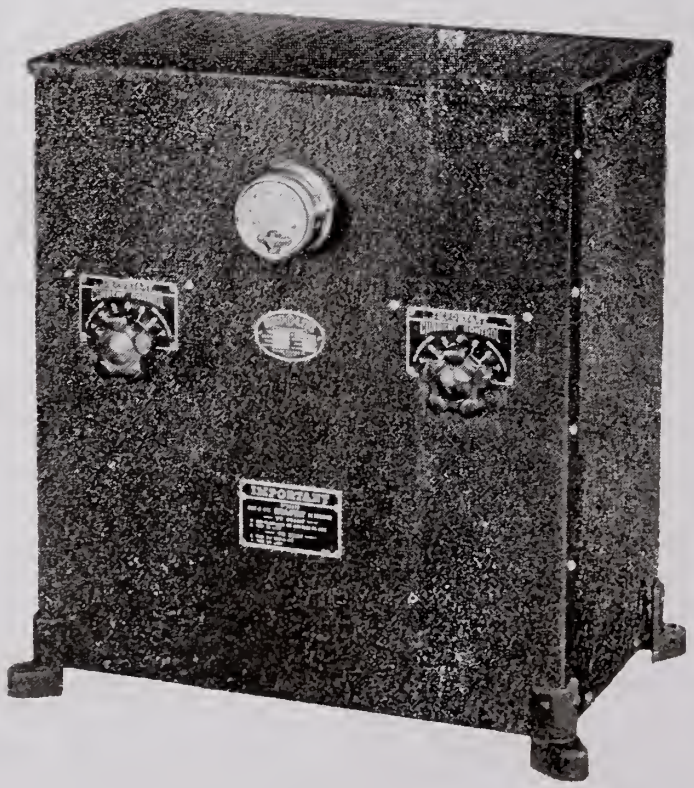

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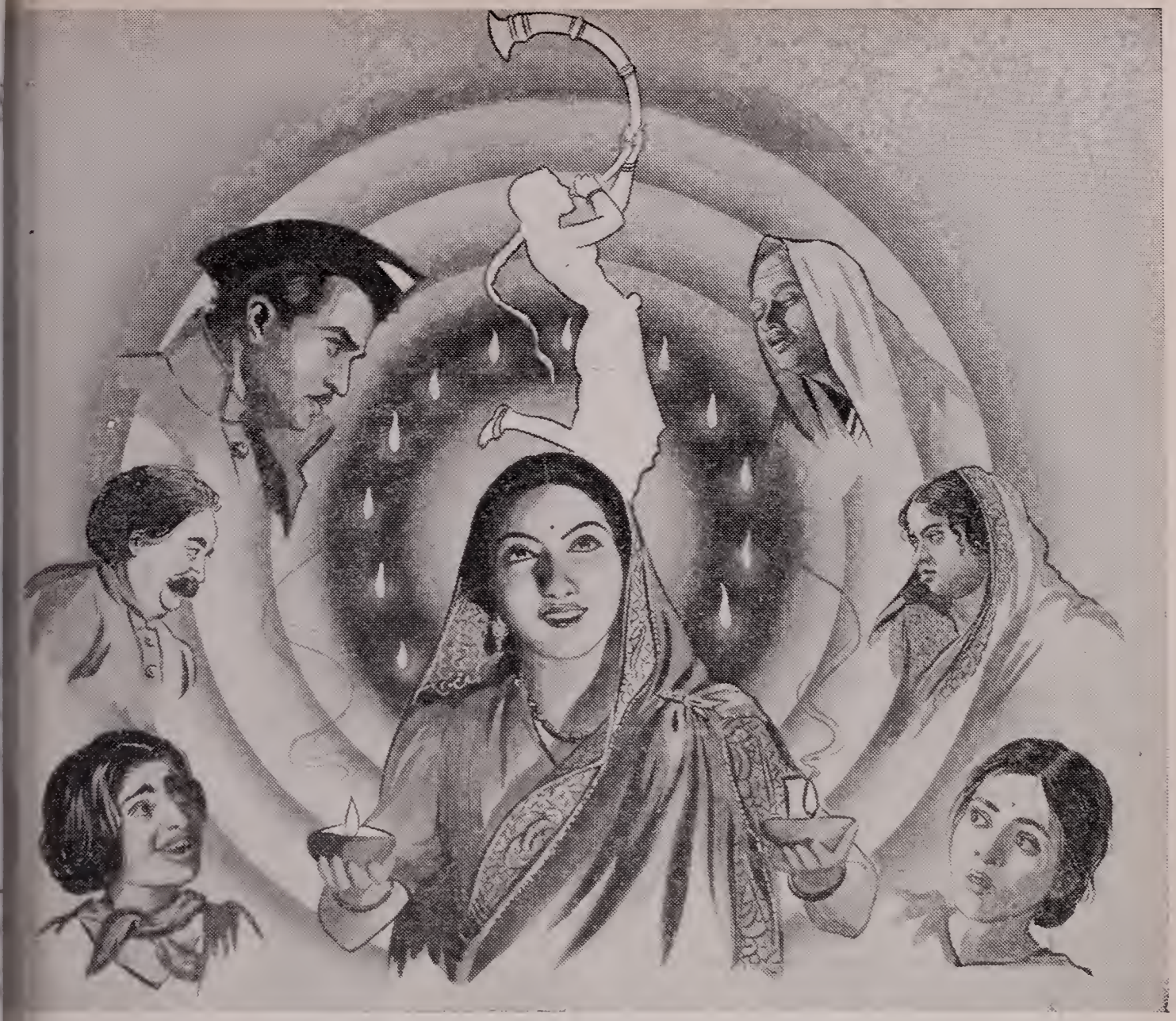

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ON THE COVER

RATAN BAI

**THE TWO PRESIDENTS**

**"Thrice welcome" said Harry Warner, President of Warner Brothers to Baburao Patel, President of Film Journalists' Association of India.**

**The two presidents had an hour to themselves in the midst of the cocktail party which Mr. Warner gave in honour of Mr. Patel at which all the stars and the chief studio executives were present. We would soon know what they talked.**

**Annual subscription inland Rs. 5/- Foreign Rs. 8/- or Sh. 12.**

filmindia

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*Editor:* **BABURAO PATEL**

Vol. 5 DECEMBER 1939 No. 12

# I Return

Italy, indolent and hopeful—Austria, sad and yet reckless—Hungary, trembling and yet threatening—Germany, arrogant and efficient—Switzerland, gentle and hospitable—France, riotous and plebeian—Great Britain, frigid and squeamish—America, boisterous and dollar crazy—Hawaii, green and romantic—Japan, ambitious and colourful—China, oppressed and poverty-stricken—Straits Settlements, contented and submissive—Ceylon, unenterprising and in bondage; this is how I found the numerous countries I travelled through in my recent world tour. And I returned home to find India awake and aggressive.

War! That one word has brought humanity to a standstill. For twenty-five years they have been building a new world on the ruins of old. Now they are busy destroying what they built all these years. That is how modern civilization progresses—by conflict.

Some day, this war will also end and the world will once again settle down seriously to build anew, but till then, we, the peace loving and non-fighting Indians will also be affected—politically and economically.

In a hurry I left Europe, the theatre of the present war, but its news chased me all round the world. Ships were sunk ahead and behind, floating sea-weeds became magnetic mines and human imagination ran riot and gave birth to several frightening rumours. But through all these I returned home and to safety.

The world had its ear turned to Hitler's dreadful war-song. They had hardly any time to listen to India's complaint about films that slandered India and her great people.

As a nation India is not on the map of the world nor are the Indians in the minds of the

people of the world. With their subtle efficiency, the British have successfully managed to keep both our country and our people out of the modern world. India is no news to any one in the world.

Americans know Mahatma Gandhi more than they know India. His mysticism puzzles them, perhaps because such spiritual grandeur is

**Photo taken on the occasion of the official reception given to Mr. Baburao Patel at the World's Fair, New York. (Seated) Mr. Nathan D. Golden, Chief of the Motion Picture Division of the U. S. Department of Commerce and Mr. Baburao Patel. (Standing) Mr. Joseph D. Basson, President of Local 326.**

denied to the average dollar-crazy American. They asked a thousand questions about our patriot saint and while giving them all the news about him, I had to tell my grievance about the anti-Indian films.

I had to shout, write and threaten. I did all that to carry my quarrel to their heart and home. From Alexander Korda in London to Harry Warner in Hollywood, all were seen and told. All listened sympathetically and anxiously. Sympathetically, because, Americans are good sportsmen and anxiously, because, India is a good potential market for American films.

I approached Lord Zetland, the Secretary State for India and took an assurance from hi Warmly welcoming me to the country, he ga his full support to my mission and promised do all in his power to prevent production of fil that slander India.

Everyone seemed to understand and ever one promised. Even genial George Stevens, t man who produced "Gunga Din" without a intention but merely for entertainment, saw t force of my arguments when I explained to hi the reasons of our resentment. And George sai "Next time I produce an Indian subject, I ho to please India."

They have all promised to nurse and saf guard the national self-respect of our countr and our countrymen. Time alone will pro whether we can rely upon the promises of t West.

Every country in the world received me we The journalists—my professional brothers (a there are numerous sisters in this profession t in America) all over the world—went out their way to give my mission a press break whi would have been impossible in the present w times, had they not taken a personal interest i me.

I made friends by hundreds and they will r main friends of India to tell the world in the parts what a great country is India and how go are her people.

I have only one complaint. And that is th in London, the capital of our King Empero twentysix good hotels refused to give me lod ings because I was an Indian. Englishmen a still as stupid as ever and believe in such pueri demonstration of their supposed racial superio ity. The Germans who rain bombs on the wives and children can enjoy the hospitality any hotel in London, but the Indians who fe and maintain the British prestige are denied th ordinary courtesy. After all one must admit th the world is still ruled by the invidious colo complex.

The propaganda value of my tour cannot over-emphasised. Due to lectures and press i terviews, many people in different parts of t world are now anxious to see Indian films. It up to our producers to show enterprise and gi them our films when they want them—good fil that will bear out all the grand description gave of India and Indians.

And now I am glad I went but more because I returned———.

Baburao Patel

**THE QUEEN RETURNS**
Gohar the glorious, Queen of Emotions returns to reign once again in 'Achhut' directed by Sardar Chandulal Shah.

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# Bombay Calling

*This section is the monopoly of "JUDAS" and he writes what he likes and about things which he likes. The views expressed here are not necessarily ours, but still they carry weight because they are written by a man who knows his job.*

**BRICKBAT—MADE OF SILVER.**

And so at last the National Studios Ltd., has started functioning at the Film City with the phantoms of a dozen production units to keep it company.

I was, of course, not invited to the function when the *"muhurat"* ceremony of Director Mehboob's picture was performed—who wants *'Judas'* at such auspicious occasions? But I hear a symbolic gift of a silver briquette was given to Mehboob by the Board of Directors. It is also understood that Yusuf Fazalbhoy presented Mehboob a copy of the book "The Indian Film" *written by him* and which Mehboob is now going to *read* to learn film production from his new boss.

**"AURAT" FOLLOWS "ADMI".**

As usual with most *Indian* producers, the National Studios also announced their production programme in the advertisement columns of a famous Anglo-Indian daily.

From this advertisement it is interesting to hear that the title of Mehboob's first picture is "Aurat" (The Woman). The story is by Babubhai Mehta of "The Only Way" fame. According to the advertisement the cast was to be "The like of which has never been assembled before—The country's best talents will be in it." The whole industry was on tenter hooks to find who were these great artistes. Was it going to be a round-up of Devika Rani, Jamuna, Motilal, Baburao Pendharkar, Chandramohan—all in one picture? Or was it going to be a group of sensational new "finds" destined for stardom overnight? And now I give you twenty guesses to tell me who are in the cast.....No you can't guess them. They are Sardar Akhtar, Surendra and Arun !!!

**ATATURK, NOT A PASHA**

The same studios have also announced two other pictures, "Hyder Ali, Tiger of Mysore" and "Ataturk—Kamal Pasha", both to be directed by Mehboob. I think Mehboob is a good *Director* but I have serious doubts if he can satisfactorily handle a subject like the life of Kamal Ataturk. There are hardly half a dozen people in India who really understand the full significance of Ataturk's life. But anyone who has even a superficial knowledge of Kamal's achievements knows that you cannot make a film of his life on the lines of "Alhilal" and "Watan". Ataturk, will stand among the immortals of history not as a great Muslim but as a great liberator and reformer.

By the way, are the executives of National Studios aware that the late Ataturk specifically renounced the old feudal title of "Pasha" which they foisted upon him after his death?

**"GUNGADIN" GAGGED!**

The Governments of Delhi and Bihar are to be congratulated upon their commendable promptness in banning the film "Gungadin" in their respective provinces. In doing so they have not only acted in accordance with patriotic motives of protecting India's honour but also acted wisely in "imperial" interests as such slanderous pictures can only widen the gulf that divides India and Great Britain. It will be a handsome gesture, indeed, if the British Government stops the circulation of the film throughout the Empire. If they want to have Indians as their loyal allies in this war, surely they won't like to have them depicted as sadistic barbarians throughout the world through the medium of this film.

Incidentally, it will be noticed, I hope, that the ban on "Gungadin" imposed by province after province, vindicates the stand taken by this journal which had undertaken the responsibility of launching a nation-wide attack on "Gungadin".

**MORE IN SORROW**

In this connection, it is a sad commentary upon the patriotism of the Government of Bengal that they should be alone in India to have permitted the exhibition of this anti-Indian film. Was it not the duty of Premier Fazlul Haq, as an Indian *and as a* Muslim, to stop exhibition of such a picture?

A friend of mine who has recently returned from Calcutta and had the dubious privilege of seeing "Gungadin" is amazed that the patriotic Bengalis should have permitted this slander to be screened in their province. Even if the Government had neglected to do their duty, responsible nationalist leaders like Babu Subhas Chandra Bose ought to have come forward to lead a crusade against "Gungadin".

In this connection, more in sorrow than in anger, I have to record that the Bengal journalists not only failed to emphatically protest against "Gungadin" but some of them went to the extent of issuing a certificate of merit to a picture which was described by an American critic as a "dirty, snivelling joke against the Indian people". I leave the readers to judge the "patriotic" conduct of these journalists. As for me, they make me hang my head in shame!

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**TECHNIQUE—AND HOW**

The technique used by some of our Directors and tars in self-publicity to get increments in their prin-ely allowances makes an extremely interesting study.

Chiefly, they follow the familiar and popular me-hod of "hunting in packs"—the packs having been rained to 'howl' praises of the leader on all possible occasions—even while standing in front of *pan* shops.

The latest and the most ingenious method is to scare the producer into conceding higher salaries by conveniently spreading rumours about bigger offers from rival studios.

It usually happens just as the picture in hand is nearing completion. An "unconfirmed report" ema-nates from "usually reliable sources" to the effect that Director X is receiving offers from such-and-such studio. Now it is quite likely that the proprietor of such-and-such studio has never had the faintest idea of engaging Director X. But one day Director X would motor down to the rival studio, have a chat with some friends among the stars and - quite accidentally, of course, a few words with the proprietor also.

Within a few hours the news would reach the ears of everyone in Director X's studio. "Do you know" one would say to the other, "Director X was called by the proprietor of such-and-such studio" ?

In the evening the Boss would call the Director and on enquiry would receive some such evasive reply, "Yes, Seth, it is true I have received an offer or two. But, of course, I won't think of leaving you. The only thing is that my expenses have rather gone up these days....."

Next day the cashier would receive instructions to raise Director's salary by a few hundred rupees !

Clever, isn't it?

If only the producers who keep on retrenching the poorly-paid artistes on the plea of economy knew the tricks of some of these Directors !

**BORROWED PLUMES**

Not long ago Mr. Babubhai Mehta's "The Only Way" led us straight to "Seventh Heaven".

Now we find Mr. Kallah's "As You Please" serving us with a rehashed edition of "Romance For Three". Poor Motilal has to put on the discarded clothes of Robert Young while Mazhar Khan has to imi-tate the antics of Frank Morgan.

The "borrowed plumes" are not so evident in "On The River", perhaps because the story-writer has been 'inspired' by more than one foreign picture. But still one can smell "King And The Chorus Girl", "Blue-beard's Eight Wife" and bits of "Rage Of Paris".

When will this game end?

Soon to be expected are an Indian version of "Chu Chin Chow" and *two* Indian versions of "Captain Fury".

May we now expect "Juarez" in the garb of some "Desh Sewak" or "Fida-e-Watan" ?


● GORAKHNATH

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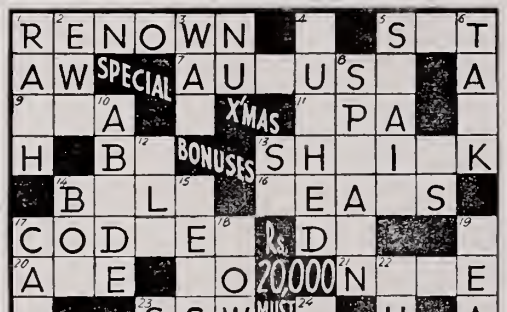
## CLUES ACROSS

1. Enjoyed by Commonsense Crosswords throughout India, Burma & Ceylon
5. Young men who value their reputation shun company of a degenerate one
7. Majestic
9. Ocean
11. Health resort
13. Threatened with danger woman is by nature more inclined than man to this
14. Fear often has the effect of making a nervous person this
16. One's general outlook on life is largely governed by one's these
17. Person who is frequently this is seldom very reliable
20. Reverential wonder
21. As a rule it is easy to detect a false one
25. When a man is this his utterances are apt to be extravagant
27. Rustic
31. Affirmative votes
33. Professional entertainers can usually tell whether these in an audience are approving or half-hearted
34. Evening
35. Measure of weight
36. Many a woman not in love is persuaded by an admirer's this to marry him
37. As a rule it is foolish and harmful to keep this bottled up

## CLOSING DATE DECEMBER 22nd.

*N.B.*—The Entry Fee in this Competition is Re. 1 per Entry Square and Entry Squares will be published in the issues of December 3rd and 10th.

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ONLY ENTRY SQUARES
CUT OUT FROM
**"THE ILLUSTRATED WEEKLY OF INDIA"**
of December 3rd and 10th
will be accepted.

## CLUES DOWN

1. Reckless
2. Female sheep
3. Apt to become extremely trying to those who are close to this
4. One seldom performs a task well into which one is suddenly this
5. One of a set of steps
6. Man, the lordly creature, is seldom deeply impressed by any female's this!
8. Caused by a wrenched muscle or joint
10. Dwelling-place
12. Ancient
14. Fore-end of a ship
15. When a woman is this her conversation clearly reveals it, as a rule
17. You will very probably be hurt if you try to obstruct one
18. Few men are strongly attracted by such a woman
19. People who are obtrusively this are apt to irritate others less well blessed
22. Belonging to us
23. One in public is humiliating to self-important person's pride
24. It is noticeable that people who are by nature this are seldom given to bragging
26. Persia
28. To put to some purpose
29. As well as
30. Deed
32. Serpent-like fish

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# The EDITOR'S MAIL

*Readers "when you are worried" write to me. I will do my best in serving you. Serious matters will be treated seriously, while flippant letters will receive like replies.—The Editor.*

**From: H. Venkanna (Kurnool)**

*Can you state, why the Anglo-Indian girls, whose very appearance in the Indian costume and accent in Hindusthani music and speech are repulsive to the audience, are still thrust upon the people by the producers despite the existence of really better Indian talent lying idle in the industry.*

Some of the Anglo-Indian girls which we have in the industry make the producers feel like the heroes. The Indian girls cannot stoop so low. Well, as long as human flesh has its craving, this problem will never be adjusted to the satisfaction of the audience. A better thing to do, will be, not to see pictures in which the star of your choice does not appear. Several of our producers also have their conscience in their pocket and unless you attack their pocket they won't realize the utter stupidity of using this half-baked Anglo-Indian talent when better Indian material is available.

**From: P. R. Subba Rao (Guntur)**

*Who is the best scenario writer of India?*

From what I have seen on the screen, I think Devaki Bose to be the best. His scenarios are always better than his direction.

*Who is the better actress between Shanta Apte and Devika Rani?*

On the screen, of course, Devika Rani.

**From: K. L. Narasimha Rao (Gudivada)**

*Criticise the suitability of Motilal as the hero of the New Theatres' socials.*

Suitability needs no criticism. Possibility does.

*Who did better work: Vinayak in "Brahmachari" or Barua in "Mukti"?*

From the histrionic point of view, Barua was better, though Vinayak's performance was more popular.

**From: Krishna Kumar (Agra)**

*One of my friends imitates our celebrated stars very well both in acting and singing. He is handsome, will be a graduate soon and is a regular reader of your magazine. Would you recommend him to some director?*

At present his only qualification seems to be his regularity in reading "Filmindia". Imitating is not acting. Every artiste should develop his or her own individuality in acting. I would suggest your friend first passing out as a graduate and then 'yell' if he needs me.

*What is your definition of: "Must Be Seen" pictures?*

It means that the picture should not be missed by ardent film fans who believe in having a sensible fare for their entertainment. The "Must Be Seen" choice is given after a very careful weighing of all points which constitute to make a good picture, and this recommendation of ours should not be taken lightly. Very few pictures earn this certificate from "Filmindia". My paper does not believe in giving a good review to earn a page of advertisement from the producers. Even producers who do not advertise in Filmindia get a good review, when they produce a good picture. To cite an instance, read the review of "Pukar" in the September issue. And the next time when you read the reviews, remember that "Filmindia" *always* gives *impartial* reviews.

*Bari Didi" has not been a big box-office success like other New Theatres' pictures. Where in lie its defects?*

The picture has no inherent defects in this respect. It was a beautiful picture, but our people have not yet learned to appreciate a good thing when it comes along. Its philosophy being a little high pitched, it went beyond the understanding of the masses. And the masses make the Indian picture a huge success. Unfortunately the masses have been poisoned by cheap stunt pictures produced not by industrialists but by opportunists and they have never been allowed to cultivate a taste for better pictures. It is necessary that some of our producers should observe a long range policy in their productions and try to give real quality pictures, for in the long run only quality will survive.

*What percentage does advertising add to the value of a fourth class film?*

It only helps to make the picture a complete fiasco. It adds to the losses of the producer.

**From: Nuruddin (Dibrugarh)**

*I am anxious to have Sitara dance on my next wedding day? How shall I do it?*

What do you mean by the "next" wedding day? Are your wedding days as frequent as your birth days? I hope not. I do not think Sitara is doing

professional dancing now, as she used to do once. But if you get Sitara to do it, no one will look at your bride. People won't come for your wedding but they will come to see the dancer.

Write to her c/o Ranjit Movietone, Dadar, Bombay and ask. What way could be better than that.

**From: Kazi Abdul Rehman (Dibrugarh)**

*Who is the better actor between Mazhar Khan and Yakub ?*

Both have plenty of individual points and there is little to choose between the two and yet I think Mazhar is more versatile.

**From: G. Vasudevarao Prabhu (Chalapuram)**

*I know Baburao Pai is the fifth partner of Prabhat. Please let me know the names of the rest ?*

Here go the names of the illustrious who pursued industry and wooed fortune to bestow a broad smile : 1. V. Shantaram, 2. Sayed Fatehlal, 3. V. Damle, 4. Sitaram Bapu Kulkarni.

*Which is the best Marathi picture of* 1939?

"Sant Tulsidas", produced by Ranjit Movietone of Bombay.

*Who is the most beautiful actress among the following : Shanta Apte, Rose, Kanan Bala and Maya Bannerji ?*

If you mean physical beauty—none. If however you mean beauty in acting, then Kanan would stand first and Rose would come second. Between Shanta and Maya, I think the first one is a shade better. In music, she has a pull in her favour.

*Who sings better: Shanta Apte or Shanta Hublikar?*

For melody and lilt I like Shanta Hublikar but in sheer music I rate Shanta Apte very high.

**From: R. L. Premy (Kashkar)**

*Where is Mira Devi who was once with Bombay Talkies ?*

You will soon see her in Ranjit Pictures.

**From: Sardar M. J. A. Khan (Allahabad)**

*What are the whereabouts of Kamlesh Kumari of N. T. ?*

The last I heard was her interview saying that she has left the screen for good. As she dances pretty well she has probably taken to it as a career. I don't know where she is exactly. You know, it is very difficult to locate so charming and enterprising a girl.

*What was the real cause of Shanta Apte's hunger strike ?*

Probably indigestion. The newspapers had given some reasons but I have not yet seen Shanta's confirmation of the same.

**From: N. Cheeranjivi Rao (Secunderabad)**

*Compare and contrast the dancing of Sitara with that of Sadhona Bose ?*

A difficult question which needs a long answer I shall cut it short and leave the rest to your imagination and understanding. While Sitara is classic, Sadhona is lyric. Where Sitara is vigorous Sadhona is soothing. What Sitara thunders through Sadhona glides through. Sitara expresses more with her feet while Sadhona expresses more with her body. While Sitara becomes a passion Sadhona still remains a love. One is a desire, the other is an emotion. One is a war song, the other is a love ditty. Sitara becomes an amazon while Sadhona still remains a woman. This is how the girls express themselves when they dance and now tell me which is the better.

*Is Master Vithal alive ?*

Yes.

**From: Hemandra Nath (Agra)**

*My room mate is a very good comedian and h can imitate the sounds of several animals. .Can he ge a chance in the films ?*

Ask him to try with Prakash Pictures, Andheri Bombay. By the way is your room mate also four footed ? That will be an extra qualification fo Prakash.

**Sadhona Bose and Dhiraj Bhattacharya in Sagar's "Kum Kum theDancer" directed by Madhu Bose**

**From: Miss Pilloo S. Petit (Bombay)**

*Are Ratan Bai and Sabita Parsee girls?*

Now don't be disappointed. They are not. The first one is a Mahomedan while the second one is an Anglo-Indian.

**From: Y. N. Kumar (Mysore)**

*Can you rate the talents of the following story writers: Saradindu Bannerji, Kamal Amrohi, P. K. Atre and Gunvantrai Acharya?*

Compared with the others Saradindu is a classic writer. He is very good at social plots. Kamal Amrohi is a creative thinker. He gets an idea, often new and provocative, but just fails to deliver it. Atre specializes in light literature and is good at comedies. Gunvantrai merely writes language, he seems to lack ideas.

*Which was the best stunt picture in 1938?*

I don't see any 'stunt' pictures and I think no sensible man should see them.

**From: Vipin H. Jhaveri (Surat)**

*Did Miss Padma Devi accompany Mr. Baburao Patel on his tour round the world?*

No. Will you tell me why she should?

**From: Chunni Lall Luhar (Rajnandgaon)**

*I think Kanan is the most popular star in India?*

I think Devika is.

**From: K. Mahomed Ebrahim (Balehennur)**

*I am a matriculate and I want to become an actor. If I come to Bombay will you help me or not?*

The job you will have to find out yourself, I am not an employment agent. But if you have talents, it will not be difficult to find one. I shall help you become a better actor by criticising your performances once you start giving them and provided you are prepared to learn.

**From: B. Nagaraja Rao (Anantapur)**

*I am very anxious to work in a Telugu picture so please let me know the most kind hearted director, so that I get a chance easily and without any difficulty whatsoever.*

I appreciate your anxiety to work in a picture. Unfortunately over 30 million people have the same anxiety and directors cannot afford to be "most kind hearted" and yet I would suggest your trying with Mr. K. Subramanyam of Madras United Artistes. Mr. Subramanyam is a very enterprising man and often tries new talent, that is if you have the stuff in you.

**From: V. M. Sukumar (Tellicherry)**

*I would like to know who reviews the films for Filmindia?*

You are asking for a trade secret. Allow me to assure you, however, that the man who does it knows his job well and in executing it from month to month he provides an impartial guide to filmgoers all over India. I can't divulge his name as I have guaranteed his personal safety, against the whims of some of our producers.

**From: K. Chandra Pal (Masulipatam)**

*Prior to Prabhat had Shanta Apte appeared in any film?*

Shanta Apte's first film appearance was in "Shyam Sunder" produced by Saraswati Cinetone, Poona. Her work in that picture was not praise-worthy.

**From: Usaf Ali Khan (Beawar)**

*Why has Prithviraj left New Theatres?*

Certainly to get a better salary and perhaps to do better work. Let us wait and see. You will probably see him in the next fifteen pictures of Ranjit.

**From: U. T. Acharya (Anantapur)**

*I want to have a course in cine-photography?*

Write to the New York Institute of Photography, 10 West, 33 Street, New York and call for their prospectus. They also have a postal course. While writing, refer to filmindia and you may get an immediate reply.

**From: Masood Asad Salebhoy (Siam)**

*In Siam, Indians are very anxious to see Indian pictures. Occasionally some rotten Indian pictures are sent there which have created a bad impression of India and Indians on the Siamese people. Why don't the better companies send some better pictures?*

You are right. This is another form of slandering our people in the eyes of other people. The pity is that this dirty work is being done by some of the Indian producers. I think the better class producer should do something about this by sending better pictures to create a better impression about Indians and their industry. Let us see who takes the lead.

*What is the age of Naseem and what are her qualifications?*

I have stopped telling the ages of women, because as they grow older their ages become less. And in case of a film star it is also dangerous to predict. As regards Naseem's qualifications she is beautiful in a way and is fast learning to act. See her as Nur Jehan in "Pukar".

**From: G. Sharma (Ludhiana)**

*Two of my friends want to be villains. They have striking features for this work. Which company is in need of such villains?*

Wadia Movietone, Parel, Bombay. And don't forget to say how much they weigh. That is an added qualification.

**From: R. Fraidoon (Madras)**

*It is curious to note that inspite of large collections on their films, why should a good number of studios fail regularly?*

Large collections are seen only on good pictures and one good picture is produced after nine bad ones. The law of averages beats the producers. Those producers who beat this law of averages are the ones who have made money. The rest are bankrupts or will be so very soon.

**From: Y. K. Jain, B.A. (Meerut)**

*I aspire for cinema life. I aspire not for its girls or its high salaries, I aspire because I cannot resist my heart's desire to serve the noble art. My ambitions and my dreams of life are to serve this noble art.. My hobbies are acting, directing and story writing.*

I sympathise with you.

**From: K. Shiv Shankar (Nagpur)**

*A friend of mine said the other day that Mr. Baburao Pendharkar was dead. .Is it true?*

He won't die so quietly. That will be his final act and he will give a good performance. The industry should be grateful that he is still living. We do not wish to lose our best character-actor.

**From: S. Singh (Poona)**

*Don't you think that Paul Muni is the greatest living actor in the world today?*

Yes, one of them, but there are others who are also great.

*How many Indians are there in Hollywood working in the film industry?*

About twenty. One ties turbans, one takes very small and insignificant parts, the third one is a sort of an adviser on Indian affairs and the remaining seventeen are coolies doing extra parts in association with monkeys when they want the "real Indian atmosphere". Most of these Indians are starving residents of Punjab and some come from Ceylon but probably all of them came as cooks for the different Indian restaurants in the States and stayed to work in Hollywood, drawn by its glamour.

**From: Kamla Kapur (Simla)**

*Is Hedy Lamarr the most glamourous star in Hollywood?*

No, she is one of the several. But just at present she is very popular with the Hollywood folks.

**From: H. S. Murthi (Shimoga)**

*Where is Padma Devi working now?*

She is working in "Kum Kum the Dancer" being produced by Sagar Movietone and directed by Mr. Madhu Bose.

*Have you any hobbies?*

Yes, loafing round the world. Only I can't indulge in it oftener.

*What are the real names of the following: Bibbo, Nadia, Madhuri and Sabita Devi?*

I know, Madhuri's is Beryl Claessen. About the other three I have never worried.

*Will you print a tri-color photo of Shanta Apte?*

Tri-colour photos are supplied by the producers.

*I want to know the present activities of Shanta Apte?*

I wish I knew.

**From: Shaik Ali (Nellore)**

*Yakoob the Sagar actor has taken to direction. Has he had any special training in this art or is he naturally gifted?*

All our directors are naturally gifted and become nature's gifts to the producers. Isn't it wonderful? And who told you that direction in India is being taken as a serious art? Don't kid yourself with such fancy ideas otherwise you will soon get the bad habit of comparing the Indian pictures with the Hollywood ones. Our producers can only survive if the audiences remain ignorant and our producers must live. Art may be sacrificed or the industry may die, who cares, as long as the producer lives. So, next time don't look a gift-horse in the mouth.

**Guess who she is, filmindia in one hand and a stick in the other--No prizes offered.**

ROMOLLA DEVI—

This cutie has made a bold bid for stardom, in Film Corp's Aulad, directed by Kidar Sharma now on at the Krishna Talkies.

# Baburao Patel Scores a Hit in Hollywood

## Film Journalists' President Conveys Indian Protests Against Slanderous Pictures

## Entertained at all Studios

By The Staff Correspondent, *News Press Service*

Hollywood (By Air Mail).

Confident in the knowledge that Hollywood at long last understands the true sentiments of the Indian people in regard to offensive film productions, Baburao Patel, President of the Indian Film Journalists' Association, is now on the high seas heading for home.

During the fortnight he spent in this motion picture capital, Patel was the welcome guest of every studio.

Most lavish in its welcome to the representative of India was Warner Brothers. This is logical in view of the high esteem in which its pictures like "Emile Zola" and "Juarez" are held by the Indian people, as well as the Indian exhibitors. Not as pretentious, but equally sincere in their efforts to please, where the greetings by other studios, including R. K. O., Paramount, Republic, M.G.M., 20th Century Fox, Universal and Columbia.

Most of the studio executives did not understand what all the shouting was about in connection with so-called "anti-Indian" films. Only a few of them recognized the justice in the position of the Indian people against certain films. But all with whom Patel conferred expressed their pleasure in getting a clear picture of the Indian film situation for the first time and announced their willingness to cooperate with him in meeting the desires of his people.

### GREETED BY WARNER'S CHIEF

Harry Warner, head of Warner Brothers, played host to Patel at a cocktail party given in his honor. The two film figures held an animated discussion for over a half hour in the spacious Green Room on the Warner lot. The host was keenly interested in the views expounded by Mr. Patel and suggested that he communicate with him after he returns home regarding possible stories for future productions containing themes suitable to the Indian people. Mr. Warner regretfully cancelled another appointment with Patel at his ranch because of illness. Mr. Patel's arrangements to sail compelled him to forego setting another date. However, his purpose was accomplished and he believes a good basis has been set for amicable relations in the very near future.

Among the Warner stars and players called in to meet Mr. Patel at the cocktail party were Paul Muni, George Raft, Alan Hale, Frank McHugh, Henry O'Neil, Bette Davis, Lya Lys, Nanette Fabares, Jeffry Lynn, William Lundigan, Dennis Morgan, James Stephenson, Gloria Dickson, Ronald Reagan, Margot Stevenson, Wayne Morris, Pat O'Brien, and Humphrey Bogart. The next day Mr. Carl Schaefer, congenial and efficient head of Warner's foreign publicity department, informed this correspondent that the stars were greatly impressed by Mr. Patel. Several of them had expressed the hope that they could make a picture in India for Warner's.

### EXECUTIVES ON PARADE

Other studio executives who met Mr. Patel to hear about his mission were the following: Colonel Jason S. Joy, 20th Century Fox, executive assistant to Darryl Zanuck, Joseph J. Nolan, R.K.O., Assistant to George Schaefer, president, who was out of town but who sent a telegram to Mr. Patel the day he was leaving in which he stated his regret that they could not meet. Also Mr. Luigi Luraschi, Paramount, head of the Foreign and Domestic Censorship Department; Mr. Bernard Hyman, M.G.M.; Mr. Milton Feld, Universal Mr. E. H. Goldstein, Republic; Mr Sam Briskin, Columbia, and several others.

The studios took "stills" of Mr Patel with stars appearing in current productions. These include Alice Faye, Don Ameche, James Cagney, George Raft, Alan Hale Gene Autry, Mary Carlisle, Brian Aherne, and a host of others. He was also photographed with Directors William Dieterals and William Keighley, as well as the executives

### DINNER AT KEIGHLEY AND DIETERLE

On Sunday September 30, Mr Patel dined at the home of Director Keighley and his wife, the former Genevieve Tobin, whom he had met last year when they visited India. And on October 3, he dined with the Dieterle's and was given a private showing of that film masterpiece, "Juarez" which Mr Dieterle has directed. Mr. Patel was twice a guest of Mr. Dieterle on the set of "The Hunchback of Notre Dame," where he was introduced to Charles Laughton.

At each of the studios he visited Patel reminded the executives of their film offences against the Indian people and won assurances that there would be no repetition. The Hays Office here was very helpful to Mr. Patel as was the office in New York. Although the N.Y.K. steamship is bearing him farther and farther away from Hollywood this film colony will long remember Baburao Patel. And most of those he has left behind with pleasant memories are hoping he will return next year, as he hopes to. All wish him bon voyage on his journey abroad the "Kamakura Maru," and a safe arrival in Bombay at the end of December.

Huns Pictures, who are noted for giving thought provoking pictures, once again give you "The Better Half" featuring Winayak, Minaxi, Damuanna, Leela Chitnis and Baburao Pendharker.

*Presenting*

**THE IMPOSSIBLE,**
**YET INSPIRED,**

## Star - Combination!

IN

'अर्धांगी' *(Marathi)*

'घर – की – रानी' *(Hindi)*

●

# 'The Better Half'

*Directed by*
**WINAYAK**

●

*Written by* : Prin. P. K. ATRE,
B.A., B.T., T.D. (London)

*Hindi Translation by*: Pt. INDRA

*Photographed by* : PANDURANG S. NAIK

*Featuring* :

- MEENAXI
- LEELA CHITNIS
- MRS. VIMALA VASHISHTA
- KUSUM DESHAPANDE
- MALVANKAR
- SALVI
- BABURAO PENDHARKAR
- WINAYAK

हंस चित्र

**ROARING LAUGHTERS,**
**HEALTHY SENTIMENTS,**
**PROFOUND THOUGHTS**

## A ROBUST COMEDY!

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# IN SEARCH OF HAPPINESS

This Huns Social has held in spell Bombay and Poona, for the last ten and seven weeks respectively. Press, Professors, Litterateurs, Social workers of Nation-wide Renown, Eminent Ladies, all have with one voice declared it as one of the finest pictures produced so far. It had the unique privilege of the visit of the Congress-Ministry of Bombay, immediately after their resignations. Soul-stirring and Thought-provoking, this memorable picture has established with a challenge, BABURAO PENDHARKER famed as the inimitable Villian-Player, matchless even as a Hero.

*It's Hindi Version* **MERA HUQ** *will be Shortly Released in the North.*

*This Producer Dares To Say:*

# NO MORE 17,000 FEET EPICS!

## Let Us Cut Down Length Of Pictures And Produce Educative And Interesting 'Shorts'.

By **Baburao Pendharkar**

*(In the following article we present Producer-Actor Baburao Pendharkar in his most timely and commendable role - the role of a rational producer who makes a rational plea to his colleagues.—Editor. Filmindia).*

One day while travelling in the train, I was introduced to a big Government official. Knowing that I belonged to an Indian Film company, he casually talked to me about the present condition of Indian films and remarked that the intelligentia is not interested in the Indian pictures for several reasons one of which is the tiresome length of our Indian pictures and also the absence of any side reels. This talk made me think over this matter.

After contemplation of the pros and cons of shorter pictures I propose to put forth a suggestion, which may, at the face of it, seem impracticable, but in reality is most definitely possible and welcome too!

It is an indisputable fact that the general public has come to be tired with inordinate length of our films which makes them dragging and monotonous. So long as a talkie was more or less a novelty and the sense of tempo was not developed, the public tolerated the tiresome length and they even appreciated an actor standing static and singing —rather vomitting - tunes after tunes. Those days have gone. And a time has come, when the public at large is ready to appreciate and demand the real charm of brevity and briskness.

I have never fully understood those who, often refer to a film as epic. Its conception on its psychic side may be so. But in the general get up and the singularity of effect, it is more akin to a lyric—or a short story. It is a drama but not Elizabethan. The age of the one-act play has come to stay. I quite understand that there may be certain themes which may require a wider canvass. Just like the saga in a novel. For instance Victor Hugo's 'Les Miserables' or Tolstoy's 'Anna Karennina' or Romanin Rolland's 'Jean Christophe' or in our history, the life of a Moghal Emperor or the sage of Buddha, these subjects, because of their special nature, can claim the present length. But in general, many a theme that we today handle could be more effectively, charmingly put forth, if the length were cut down. Love has been the ruling subject of many of our social pictures. Where is the necessity of presenting it with full and confusing complexity and interplay of diverse colours It is never done for the theme's sake. It is always done to lengthen the picture. Love and its various reactions, affection and its subtle shades, sacrifice and its divine intensity—all these are lyrical in soul, lyrical in appearance. They must be also lyrical in dimensions.

It is very easy to get this 'cut down'. More than often, superflous songs add to the footage. An average film, rightly accommodates at the most three or four songs. But we have all the while supposed that at least ten songs is a fundamental necessity. The producers go still further. They make the number of songs a feature in advertisements. This is stupid and unhealthy. Songs must be outburst of an intense feeling—at its white-heat point. Just like the crucial situation from dramatic view-point, the mental intensity is expressed in songs. How many intense spots (which have to be only sung out) can there be in one picture?

**Mr. Baburao Pendharker, Director of Navyug Chitrapat Ltd., and partner of Huns Pictures.**

With no offence to my fellow producers I am writing this. I can say that many of my producer friends could easily cut down their pictures to the length of 8,000 feet and that too with no harm to the general effect of the production. This brevity in length will wipe out the general evil of monotony, the usual grievance of 'drag' and will make Indian pictures "Smart".

Many authors, because of the substantial length before them, unnecessariiy make complexity more complex. They inter-mix more than two or three problems. And then our photoplays gravely suffer from artificiality—a made-up instead of a spontaneous and homogeneous creation.

A screen-play is in essence and must be—a lyric in light and shade. It is a poem not an epic running in books.

I propose that the length must not generally exceed eight thousand feet. This limitation will give an unlimited scope to many new things. The removal of this strain of unnecessary length will enrich by new

admission, the channels of celluloide medium.

I mean, a door will be opened to supplementary programmes of enlightening, educating and entertaining nature. May I give a list ?

There will be cartoons ! Our mythology is full of fantasies, ethical tales, allegories. They could be better picturized in the cartoon medium. When one sees this medium developed to the perfection of "Snow-White" one blushes with shame, not to be able to mention even one tolerable Indian cartoon. Length of films had blocked this branch altogether !

There could be news reels ! Is our country dead still ? Is our national life, eventless, dull, as to provide no news for reels ? Gandhi—The individual is himself an institution sufficient to be a news for a weekly topical. Many Leagues and Conferences and the movements of their leaders, Congress activities, new plans introduced, meeting of the Viceroy with the greatest leader of India; these are perennial sources for the news-reels. India is the golden land of gay festivities. Inspite of the ceaseless drains of centuries with occasional festivals, the poor folk muster up mirth and devotion. They will be happy pictures for reels.

These news-reels, showing 'The personalities of the public life' in action will promote the national cause and carry the message of the hooks and corners of our vast continent-mother India.

Then there are sports. Like Hammond and Bradman, we have our own "C. K.", Amarnath, Wazir Ali, —we have Dhyanchand—we have our Uday Shankar, we have our Gama by the side of "Joe Louis"—In no sport India is less colourful and vigorous !—Best Hockey wizards, swimmers, and footballers—but they are 'shadowed out' because they are not 'shadowed' on the film. India is the unparalled land of marvels in architecture, art, geographical wonders and beauties !

It was a pity to see ourselves gasping with wonder and awe to see the snowy heights of Himalaya in Capra's 'Lost Horizon'. And yet we have never seen these mountains in our own films? Our rivers with thick population on their banks, with floating commerce, with interesting rituals, our thick forests with mysterious life, our gigantic temples, hundred times grander than the greatest of the citadels in the West. Their present boast is a mere prattle. Our Taj, our Madura, Humpi Tanjore, Puri many to mention ! Castles of historical significance, holy places, natural marvels and marvels wrought by human hand—like Ajanta, Abu. Naland and Elephanta !

Then there could be films of educative value. We can exhibit machines in the making and in the working—and thus display the march of the times. Our peasant population is ignorant of the tremendous speed with which life beyond is moving. He is the same old man of the days before walking by the side of his bullock. Let him know "The 20th Century", and have the idea of the shape of things to come. Let events of famine, epidemic, earth-quake be picturized. It is a better appeal to the brotherly instinct than the appeal in words and communiques issued by leaders. There are strikes declared, Phoneix Mill, Dighoi, Cawnpore and many more. Let them be picturized and the workers' grievances be laid on the blazing screen !

India will be a nation in no time. More busy, tense and eventful times are ahead. They are so very near. Resignation of the ministers, the

**A scene from New Theatres (Circo Production) "Jawani Ki Rit" featuring the Queen of Melody Kanan Bala and the handsome Najamul Husein to be released thru Calcutta Film Exchange.**

possible arrests, the mass movements —Ah ! This time it is bound to be the decisive struggle for national liberation. Should not films contribute to it—atleast record it ? One Mr. Gunther comes here and takes pictures. One Mr. Lloyd comes here and takes pictures. Many enjoyed the news that Mahatma Gandhi was to be a subject of an independent film. I felt ashamed when I learnt that it is composed of films taken by Westerners !

Look here, you Indian technicians, what is your answer to this ?

There can be only one answer : "The length of the Indian film never allowed these activities to flourish in India."

This evil should not be there any more. War has introduced such conditions when even the producers must look upon this problem from a business view-point. The cut in the length will save the cost of the production. And in return they will be able to give more productions. The supply of the raw material has also become an anxious problem. In view of that also, this cut is inevitable and also desirable. Let this crisis be turned into a magnificent excuse to the public—the public which shouts for lengthy films. And only they develop an eye for the brisk and smart 8,000 feet films, they will never go back to the 14,000 feet 'epic'.

**Leela and B. Nandrekar in Arun Pictures 'Gorakh' directed by Bhai G. Pendharkar.**

Only a pious wish or a suggestion through papers will not materialize this proposition. A lead must be taken by all the producers and a legislation must be effected upon this. It should be enacted through legislation that every exhibitor. along with his main programme, must supply side programmes—like news, geographical topical, travel talks, fashions, festivals, or even songs—yes, for those who are out to revel only in the feast of music !

This retrenchment in the length will in a timely way, compensate the retrenchment forced due to depression.

To sum up:

Let the producers summon courage and say : The film shall not exceed 8,000 ! Let the Government say "yes" in support.

And the public will soon appreciate this move—and welcome it !

**Gohar has said something and poor Charlie is frozen to death, or is he ashamed to lift up his eyes on the three tender sex on his left, we shall know the answer in Ranjit's 'Achhut' the Gujrati version to be released at the Royal Opera House during X'mas Holidays.**

**Paul Muni as Benito Pablo Juarez the liberator of Mexico**

# GUIDE TO FOREIGN FILMS

★ ★ ★

*Go Out Of Your Way To See*

JUAREZ (Warner Brothers)—Paul Muni, Bette Davis, Brian Aherne, John Garfield, etc.—Directed by William Dieterle.

For once Hollywood has sent us a truly great picture—great in its conception of the democratic idea, great for its acting, and great for its lavish production and competent direction.

Depicting the conflict in the lives of two good men Emperor Maximilian and Benito Juarez, Red Indian President of Mexico, as symbolizing the essential conflict between monarchy and democracy. this picture is a complete vindication of a people's right to rule themselves. Indian nationalists will find in it much to inspire them in their own struggle for freedom.

With an eye on authentic atmosphere and characterization rather than on cheap melodrama William Dieterle has turned out a picture which may not make as much money as so many so-called Hollywood supers but which lends distinction to the producers and the cast and establishes the screen as the world's most potent medium for culture and for freedom.

It is difficult to say whether Paul Muni (as Juarez) or Brian Aherne (as Maximilian) acts better. It is possible that one of them may win the year's Academy Award. But so great is the picture that individual work does not matter.

ON BORROWED TIME (M.G.M.)—Lionel Barrymore and Sir Cedric Hardwicke.

This is rather an unusual kind of story which the average film-goer may find dull and difficult. There is neither Sex Appeal nor songs. Death appears in a lounge suit and talks and walks like any mild human being. An old crippled man, played with usual perfection by Lionel Barrymore, puts Death up a tree to save his grandson! Unusual,

**A charming dancer in Mohan Pictures' "Jay Bharati"**

fantastic stuff. But behind this allegory is a fund of profound wisdom and humanity!

★ ★

*Good For An Evening's Entertainment*

WIZARD OF OZ (M.G.M.)—Judy Garland, Frank Morgan, Billie Burke.

This technicolour production, based on a popular fantasy, is notable for its photography and for the unusual entertainment it provides. Not so great as "Snowhite And Seven Dwarfs" but good in its way. See it by all means and take your children along with you.

ANDY HARDY GETS SPRING FEVER (M.G.M.)—Micky Rooney Lewis Stone, Cecilia Parker, etc.

Another of those Hardy Bi-annuals. Usual, amusing stuff tinged by commonsense and humanity. This story is redeemed by the introduction of a girl, older than Rooney, with whom the impetuous youth falls in love.

SECOND FIDDLE (*20th Century Fox*)—Tyrone Power, Sonja Henie Rudy Valee.

Hardly a month passes without a new picture of Tyrone Power. Poor Chap, must be overworked. This one is usual musical melodrama notable for Irving Berlin's music and Rudy Valee's songs.

★

*Go Along If You Must*

FRONTIER MARSHAL (*20th Century-Fox*)—Another cow-boy "thriller" featuring Randolph Scott Cesaer Romero and Nancy Kelly.

SUSANNAH OF THE MOUNTIES (*20th Century-Fox*)-Another Shirley Temple film, "as usual," this time with Canadian Mounted Police providing a background.

***The SEAL OF Solidarity FOR PERFECT PICTURES!***

THEY STARTED AT DUSK.....AS MR. & MISS!
THEY ENDED AT DAWN.....AS MR. & MRS.!

# New Theatres

**LTD. (CALCUTTA)'s**

*Scintilating Social Satire!*

(A CIRCO PRODUCTION)

●●

Direction : **Sjt. Hemchunder**
Music : **Sjt. R. C. Boral**
Photography : **Sjt. Yousuf Muljee**

*A* POIGNANT ROMANCE! . . . SUPERB AND HEART-POUNDING TINGED WITH MODERN STREAMLINED IDEALS!... A SOPHISTICATED STORY OF A MODERN SON, UNMODERN FATHER AND AN ULTRA-MODERN MAID OF THE MODERN TIMES! . . . . . .

# "JAWANI-ki-REET"

● *Where ?...When ?* ●

Starring : *Sweetest Lark of the Indian Screen* KANAN BALA, Najam, Jagdeesh, Nemo, and B. Kapoor, etc.

*And in the Making :*

# ZINDAGI (Life)

Direction : P. C. BARUA

Starring : INIMITABLE **JAMUNA & SAIGAL**

*AND THEN*

## *Associated Productions Ltd.'s*

# 'ANDHI'

(आंधी)

●●

Direction :
SJT. D. R. DAS

●

Music :
SJT. K. C. DEY

*Starring :*
SHREELEKHA, MOLINA, PUNKAJ MULLICK, MANJU MITRA, MUZAMIL & K. C. DEY.

★

● *Releasing Organization :*

**CALCUTTA FILM EXCHANGE,**
TINWALA BUILDING, TRIBHUVAN ROAD, BOMBAY 4.

The most eagerly awaited picture of the year is Ranjit's 'Achhut' starring Gohar, .Motilal, Mazhar, Rajkumari, Charlie etc. directed by Sardar Chandulal Shah.

# For the TECHNICIANS

# Technical Progress During the Year 1939

## *The Editor.....Bulletin A. C. T. I.*

With the close of the year 1939 and the beginning of 1940, we feel that we must pause for a while and review our activities for the year. While the opinions of all and sundry both in and out of the Industry have been fairly unanimous in agreeing that the past year has been a definite step forward in the technical progress of our art. we feel that some sort of a more detailed resume on our own part would not only. not be amiss. but would be of great use in removing the many erroneous impressions created about ourselves by several indiscriminate articles in both home and foreign publications.

One of the outstanding features of the last year has been the rise in popularity of the automatic system of film development as compared to the rack and tank system. It is gratifying to note that in Bombay, which is the largest centre of film production here, the close of the year saw nearly all the major producers equipped with completely automatic plants some of them operating with more than a pair of machines. while as many as four large capacity units were completed for an independent concern catering to the needs of the smaller producers. In Calcutta three plants had been already working and the year under review saw the completion of two more. while another two would have been installed had it not been for the closure of the firm of Agfa with whom orders had been placed and even executed but for the actual delivery. In Southern India several plants had been working and about the same number are at present under construction.

The gamma system of development has now been accepted as the standard practice for positive development while for the negative the votaries of the test and gamma methods are still divided. Two studios use standard light testers while the majority still rely upon the trained tester.

**Kumar—the hero of many an outstanding hits, appears in "Laxmi", A Circo production.**

In the field of sound, the year 1939, has seen a fair standardisation of equipment, and the older and cheaper American sets such as the Audio Camex, The Jenkin and Adair, the Tanar, etc., have been either set aside or relegated to the very small producer of stunt or travel type of picture. There are now over a dozen R.C.A.'s operating in the country and about the same number of such excellent British sets as the B.A.F. Visatone and products of other allied concerns. In addition to these there are quite a large number of Fiddelytones operating with great success. Re-recording has become very popular, most of the major studios have facilities for it, their apparatus being mostly of indiginous manufacture while there are also about half a dozen or so of foreign manufacture in use. It is rare to find a completed picture today even of average quality that has not had the benefit of some recording, the smaller producer having his work done wherever else he can get the facilities.

On the sets the play back has gradually become the only method of recording songs and dances, entirely superseding the direct method. It is not unusual to find even the smaller producer hiring out his playback equipment for the day, because every Director today has realised its value and insists upon it. The result of all this has been a marked improvement in the quality of our recordings and a much more intelligent use of sound and music as a directorial aid.

In the field of photography, the outstanding achievement of the year has been directly due to the increased speed of our new films. Levels of illumination unheard of before are now being used on the sets, resulting in less tiresome work for the actors and increase in artistic and realistic effects. As a result the power of the individual units have been reduced and a larger number of smaller units have now come to be employed. The fresnel type of condenser spots recently put forward by Mole and Richardson have become very popular and it is not unusual to find a good number of such units in almost every studio. The Arc light is still a rare commodity, although a couple of studios have been using them for some time with indifferent results.

As far as the equipment is concerned—the French Debrie Super Parve has tremendously increased in popularity and nearly every studio even most of the smaller ones now own at least one. In one major studio in Calcutta there are a battery of such six cameras in operation together with a couple of Mitchells. The next to come in point of popularity are the N. C. Mitchells, several studios having two or more in addition to their Debrie equipment. A few studios own the French Eclair and at least one studio has the latest type. The English Vinten too, has been in use, but the past year has marked a decrease of its popularity.

The moving camera technique has been very popular. While some very excellent dollies have been locally constructed, a few studios own and use the Hollywood Velecilator, and another has the equally if not more efficient Vinten equipment. Cranes are still comparatively rare there being only two in existence in Bombay, both locally constructed, while there are reports of the construction of a third at Calcutta and another at Madras.

All considered, pictures of 1939 show a more sympathetic photographic treatment than what had been the practice hitherto. This may probably be due to a general realisation on the part of some of our Directors of the importance of co-ordinated efforts. It is a good augury for the future and if the practice spreads we may find 1940 giving us infinitely better pictures.

Real process work is still rare in our studios and the credit goes to a comparatively small producer who

**Jayshree in Saraswati's "My Beloved" awaiting release.**

has been bold enough to establish the nucleus of what may some time be a real process department. The use of projection backgrounds is still not very popular although there are about two regular units working at Calcutta and a similar number in Bombay. Several other studios have improvised apparatus of their own with which some sort of work is carried on, but it is admitted that at present the industry in general requires quite a lot of development in process and specially projection background work.

In the field of colour, there has been little or no interest. With the economic failure of Kisan Kanya, in Cine-colour, the first colour picture to be produced and processed in this country, the producers became suspicious, although with Mother India, the second such picture, a little interest revived but it was not enough to be taken seriously. In the south the writers own process, the Polychrome acquired some little popularity, but with the general decline in interest it also died a natural death. But the interest in hand tinted scenes with which some of our releases have been shown, is enough evidence that the demand for colour is present, and with the return of more normal times, a revival in the field of colour may be safely expected. But it will have to be good colour.

We feel this short resume of our technical activities for the year will not be complete with a reference to the improvements in our exhibition theatres. While most of our theatres upcountry and in the suburbs of the greater towns, still are the worst offenders, nevertheless the high intensity arcs are gradually replacing the older types and more standard sound equipment is taking the place of the rough and ready amplifiers of last year. In the bigger cities the first fun theatres are nearly all invariably fitted with the latest types of projectors, the H.I. Arc lamps and the Western Electric Microphonic sound.

The declaration of War in Europe early in September this year gave the Industry a definite set back and alarmed every producer in this country. With the scarcity of raw materials both in film and chemicals, the future became certainly gloomy, but we are glad to say that this gloom is gradually disappearing and 1940 may be a bigger year in the advancement of the cinema in this country.

**SCINTILLATING—**
**Sadhana Bose the charming Bengali star in Sagar's bilingual talkie "Kum Kum the Dancer" directed by Madhu Bose.**

# KANGAN

## "filmindia" *called it* "A Winner" !

*Another Competent Critic*
*Called it "A HIT"*

*Yet another "A Model Picture for film-folk"*

● **BOMBAY TALKIES** CALL IT THEIR PROUD PRODUCTION ●

## *YOU'LL SAY IT'S TRULY GOLDEN!*

KANGAN

● Giving the Screen, the Star Pair of the Season:

**Leela Chitnis**
Now a Musical Star;
and
**Rohak Kumar**
Mubarak

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ROXY

**RAVISHING—**
**Rajkumari, after her brilliant performance in "Gorakh Aya" she returns to capture your hearts in Ranjit's "Achhut"—Directed by Sardar Chandulal Shah.**

# Studio Close-ups

*RANJIT MOVIETONE*

"On The River" which was released at the Pathe last month has proved a popular picture. It is a light comedy drama, and has appealed to all classes of people.

"Sant Tulsidas" is still going strong all over the country. It is heard that this picture has broken all records at the Box-office, even that of their own picture "Toofan Mail."

Sardar Chandulal Shah is busy preparing to release "Achhut" (Gujrati version) at the Royal Opera House. This picture brings back to us Gohar and that is enough to draw houses.

A. R. Kardar has completed "Holi" and is fast progressing with "Pagal" featuring Madhuri and Prithviraj in the lead.

Jayant Desai has finished "India To-day" and is now racking his brains on a new subject.

Chaturbhuj Doshi is again up and doing; this time he is definitely promising to give something unique. It is going to be a serio-comic picture with Charlie as the hero and little Vasantee is there, too!

*BOMBAY TALKIES*

Their recent release "Kangan" is taking full houses at the Roxy Talkies. Leela Chitnis has given a fine performance and there are a couple of very good songs.

Their next is "Rebel" featuring Leela Chitnis, Ashok Kumar and Rama Shukal, etc., and will be ready in a week's time. Again the story comes from the pen of Saradindu Bannerji and the fans will get a treat.

*SAGAR MOVIETONE*

Their "Kum Kum The Dancer" in two versions has at last been completed and the Bengali version is scheduled to be released at Calcutta during X'mas Holidays. Mr. Madhu Bose has taken great pains to make this an outstanding picture and with Sadhona Bose, Dhiraj Bhattacharya, Padma Devi, etc., in the cast we think his efforts will be crowned with success.

"Civil Marriage" and "Ali Baba" are complete and are awaiting release. And that is the end of Sagar!

*WADIA MOVIETONE*

"Kahan Hai Manzil Teri" was released at the Lamington Talkies and proved moderately popular. With this Wadia Bros., have turned a new leaf and they are to be congratulated on their new departure.

**Miss M. A. Rajamani in Mohan Pictures Tamil Talkie "Jay Bharati"**

*MOHAN PICTURES*

"Hamara Desh," a powerful "Social," is awaiting release.

"Volunteer" directed by K. Amarnath featuring Yasmin, Rajkumar, Nazir, etc., is fast nearing completion.

They have also produced a Tamil film "Jai Bharati" featuring Baby Rukmani and M. A. Rajamani, etc., in the lead.

*MINERVA MOVIETONE*

The success of "Pukar" all over the country has given more impetus to Sohrab Modi and now he is busy shooting "Bharosa" a story by Aga Jani Kashmiri. The cast includes Mazhar, Chandra Mohan, Sheela, etc., in the lead.

*SUDAMA PRODUCTIONS*

Their maiden picture "As You Please" is running well at the Imperial Cinema.

Their next is "Chingharee" featuring Sabita Devi, and Prithviraj and will, of ourse, be directed by S. Badami.

*SUPREME FILMS*

"Ghazi Salahuddin" will be released on the coming I'dd day throughout the country.

It is a well known historical subject and is bound to prove popular at the Box office. The main cast is led by Ratan Bai, Mazhar, Gulam Md, Yakub, Lalita, etc., and is directed by Hafeezji who, we think, knows the Muslim History quite well.

*HINDUSTHAN CINETONE*

Gunjal has finished "Mud" alias "Apni Nagariya" featuring Shobhana Samarth, Nazir, Jayant, K. N. Singh, etc., in the lead. The story is by that brilliant young writer, S. H. Manto.

Chimanlal Luhar has started another social story "Pravasi", full of social problems.

*CIRCO PRODUCTIONS*

This concern who were hitherto producing pictures at Calcutta have come down to Bombay and have taken up the old Ajanta Studio. Their news bulletin says that their first picture "Laxmi" is going to be "a high, wide and handsome" comedy with Kumar, Bibbo and Maya in the lead. Let us believe them.

*NATIONAL STUDIOS LTD.*

At last this studio has started functioning at Film City.

## POONA

*PRABHAT FILM CO.*

The magnificent response from all over to Mr. Shantaram's "Life's for Living" has once again convinced him of the need of producing social pictures with a message. As usual, he is going to present something entirely new in theme and treatment. Production will start by the middle of next month.

The shooting of "Dnyaneshwar" is proceeding at top speed, half the picture being over. Prabhat is again bringing out new talents.

## SADHONA BOSE

who danced her way to All-India fame and whose

**"ABHINAYA"**

made film History in Bengal by its continuous run of **52 Weeks,**
now reaches new heights in

# KUM KUM

## —THE DANCER—

**(HINDI and BENGALI)**

WITH

DHIRAJ BHATTACHARYA
PADMA DEVI - ROBI ROY
MAHOMED ISHAQ etc., etc.,

*Directed by:* **MADHU BOSE**

To be released during X'Mas

AT **PARADISE TALKIES, CALCUTTA**

IT IS A SAGAR PRODUCTION

IT IS A SAGAR PRODUCTION

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**SUPREME FILM DISTRIBUTORS**

**DADAR MAIN ROAD. : BOMBAY-14**

Yasmin and Nazir play leading roles in Mohan Pictures "Volunteer" directed by K. Amarnath.

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Miss RAJKUMARI

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AN ENTERTAINMENT DESTINED TO CLING AMONG YOUR TREASURED THOUGHTS FOR THE REST OF YOUR LIFE!

# VOLUNTEER

*Directed by:* K. AMARNATH

*Starring:*

Miss YASMIN, NAZIR, RAJKUMARI, S. NAZIR, JIVAN (O. K. DAR), SADIK, FAKIRMAHOMAD, OMKAR VARNE, GOOLAM RASOOL SADIK, GARIBSHA, MAJID and Others

*Put it on your "MUST SEE" List*

MOHAN PICTURES

*Ready for Release*

*Sensational Stunt Picture*

## HAMARA DESH

Directed by: **A. M. KHAN**

**CAST**

AMIR KARNATAKI, ANILKUMAR, S. ALAM, Master KHALIL, JANIBABU, A. PAHELWAN LILY, S. GULAB, and Others

*Coming Attraction*

**'JADU-I-KANGAN'**

*Director:*

**NANUBHAI VAKIL**

## "SWASTIK"

*Directed by:*

**MOHANSINH**

## "Black Heart"

*Directed by:*

**A. M. KHAN**

*For bookings write to:* **Ramniklal Mohanlal & Co.** Khetwadi Main Road, Bombay

Young Dnyaneshwar is being played by a new find Yeshwant, who will thrill the audience with his golden voice, while the grown up saint will be played by Shahu Modak. Miss Sumati Gupte, an educated girl, is going to play an important female role. Manju, that chit of a girl who won the hearts of everyone by her very first appearance in "Admi," is also going to play an important role.

*SARASWATI CINETONE*

The veteran Dada Torney has completed "My Beloved" and the picture will be censored very shortly. The picture is full of comedy and the fans will have a feast of fun and frolic in it with a heart-rending dramatic touches.

*ARUN PICTURES*

The cine fans all over India will be delighted to know that the lovely song bird of Maharashtra—Leela returns to the screen after a long absence. Who could forget her impressive roles in 'Maya-Machindra,' 'Jalati Nishani' and 'Raja Gopichand'?

Now under the banner of Arun Pictures, she makes a return—and to be sure—this time she will top all her previous characterization.

"Goraknath" the new Aruna picture under production gives full scope to Leela's histrionic abilities! She has been supported by an array of well known stars such as B. Nandrekar ('Bagbhan' and 'Amar Jyoti'), Vimal Sardesai ('Mera Haq') the picture will be distributed by Peerless Pictures.

## KOLHAPUR

*HUNS PICTURES*

Director Winayak is forging ahead with his "Better Half" alias "Ardhangi" featuring himself, Minaxi, Leela Chitnis, Baburao Pendharker and Damuanna in the lead. Pandurang Naik the wizard with the camera once again photographs the picture.

*NAVYUG CHITRAPAT LTD.*

This is a new limited concern recently formed with a capital of Rs. 25 lakhs. The managing agents of this company will be Messrs. Huns Pictures. The prospectus of the Co.. appear elsewhere in this issue.

## CALCUTTA

*NEW THEATRES*

"Jawani Ki Rit" in Hindusthani and "Parajaya" in Bengali is ready for release. The former version will be released in Bombay during this month by the Calcutta Film Exchange. The picture presents Kanan and Najam in the main cast and is directed by Hemchander.

P. C. Barua's "Zindagi" is nearing completion. He is now busy preparing the trailer of his picture.

*ASSOCIATED PRODUCTIONS LTD.*

Director D. R. Das is progressing with "Andhi" in Hindi and "Alo Chhaya" in Bengali version. Molina, Punkaj Mullick, Sreelekha, Manju, K. C. Dey play leading roles.

## SOUTH INDIA

*SRI JAGADISH FILMS (Madras)*

Shooting of "Malli Pelli" their ambitious Telugu social is reported to be complete. Miss Kanchanamala plays the role of the young widow opposite the veteran South Indian actor-director Y. V. Rao.

*MURUGAN TALKIE FILM CO. (Madura)*

"Rambha's Love" has turned out to be a success.

"Manju Gosh" will be their next, starring the famous actor M. K. Thyagaraja Bhagavathar.

*GENERAL FILM DISTRIBUTORS (Madras)*

"Pandurang Vittal" is awaiting release in the city. B. V. Ramanandam directed this puranic theme.

*TRINITY THEATRES LTD. (Madras)*

"Chandragupta Chanakya" is occupying the studio floors at the Kali Film Co., Calcutta. Mr. C. K. Sachi is quite confident of doing well at the megaphone.

*NAVEENBHARAT PICTURES (Madras)*

They have announced "Kala Chakram" a social in Telugu. Shooting has already been commenced.

*VAUHINI PICTURES LTD. (Madras)*

The enterprising trio—B. N. Reddy, Ramnoth and Sekhar have started the shooting of "Sumangali" their new social. New faces will be a feature of this film.

*AURORA FILM CORPORATION (Madras)*

Master V. N. Sundaram plays the name role in "Sri Sankaracharya" shortly to be released at the Wellington, Madras.

*SALEM MOHINI PICTURES (Salem)*

Ellis R. Dungan is reported to be giving expert and original finishing touches to "Kavi Kalamegham" at the Prakjoti studios.

*GOODWIN PICTURE CORP. (Bangalore)*

Distribution of "Malati Madhavan" a Telugu social featuring Miss Pushpavalli, produced by B. L. Khemkha and directed by C. Pullaya at the Metropolitan Pictures, Calcutta is now in the hands of the above successful distributors.

*MOTION PICTURE PRODUCERS COMBINE LTD. (Madras)*

"Surya Puthri," a Tamil picture, is reported to be under production.

*DWARAKANATH PRODUCTIONS (Madras)*

The long awaited 'mighty mythological' hit "Dana Shura Karna" is reported to be ready for release shortly.

*ANGEL FILMS LTD. (Salem).*

"Parasuramavathar" a Tamil mythological featuring M. R. Krishnamoorthy, Master T. R. Mahalingam, Sirukulathoor Sama, N. S. Krishnan, Maduram etc., is well under completion.

*THE CENTRAL STUDIOS LTD. (Coimbatore).*

"Prahalada" a Tamil mythological with Master Mahalingam and Santhanalakshmi is shortly to be released.

"Sathi Murali" another mythological in Tamil is reported to be a lavish production and is almost complete. Release is awaited shortly.

# Am I a Fool or You ?

## "AULAD
or
## DIL-HI-TO-HAI

A FILM CORPORATION'S MIGHTY SOCIAL

***Those who see it, Say it is Splen***

**and it is a compliment**

**Stupendous, Gorgeous, Marvellous, Magnificent etc., are words and cost nothing**

*Written and Directed by :*

KIDAR SHARMA

★

*Drawing Crowds at :*

**KRISHNA TALKIES**

Charni Road, Bombay

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Cast

ROMOLLA DEVI, GIANI, NAND KISHOR
RAMDULARI, MUZZAMIL, Etc.

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**DIL-HI TO-HAI OR 'AULAD'**

**Saraswati Cinetone (Poona)**

offers another Social Drama to warm your hearts and provoke your thoughts

# "MY BELOVED"

## (MAZI LADKI)

**MARATHI**

●

*Direction:* **R. G. TORNEY**

The Gags are brilliant,
The Wise cracks superb.
The Fun Furious
The Romance Record Breaking

*Featuring :*
Jayshree, Pandit, Ratnamala, Danve, Dinkar Kamanna etc;

*For Bookings :*

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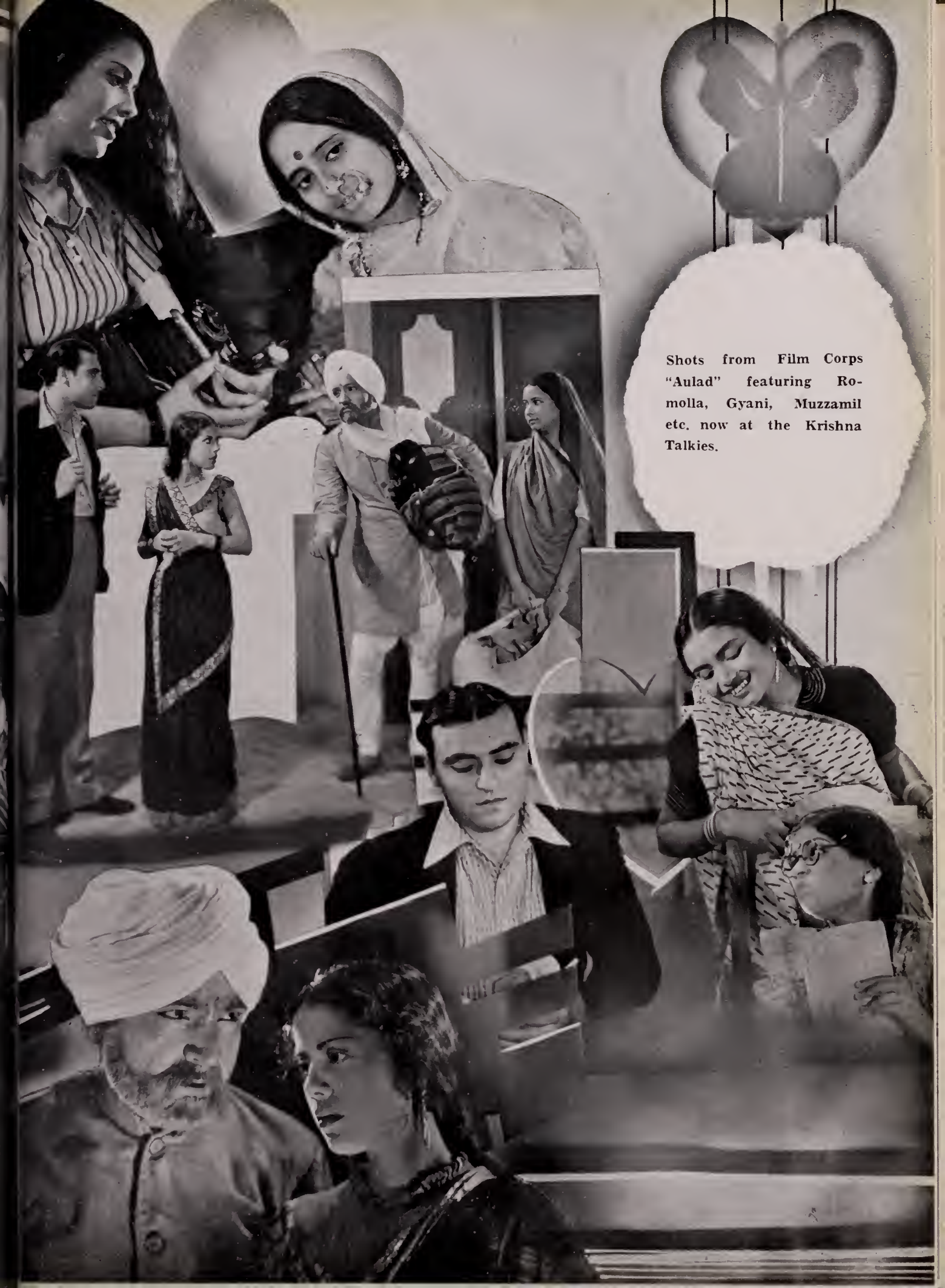

Shots from Film Corps "Aulad" featuring Romolla, Gyani, Muzzamil etc. now at the Krishna Talkies.

Shots from Supreme's historical 'Ghazi Salahuddin' featuring Mazhar, Ratanbai, Lalita, and Yakub, directed by Hafeesji.

★

*Allah be praised for this Mighty Entertainment!*

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*Now See The Other Side Of The Medal In*

# GHAZI SALAHUDDIN

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**RAJKUMARI—**

**Plays the leading role and sings some fine songs in Mohan Picture's forthcoming attraction "Volunteer" directed by K. Amarnath.**

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*A MUSICAL COMEDY WITH A RED SIGNAL AGAINST THE EXISTING CONVENTIONS OF SOCIETY.*

A mighty emotional drama depicting the heroic efforts of A TRUE WOMAN OF INDIA who fought against society to have her husband back.

# LAXMI ◀

## (WOMAN OF INDIA)

•

Directed by :

MOHAN SINH

Starring :

KUMAR, BIBBO, MAYA

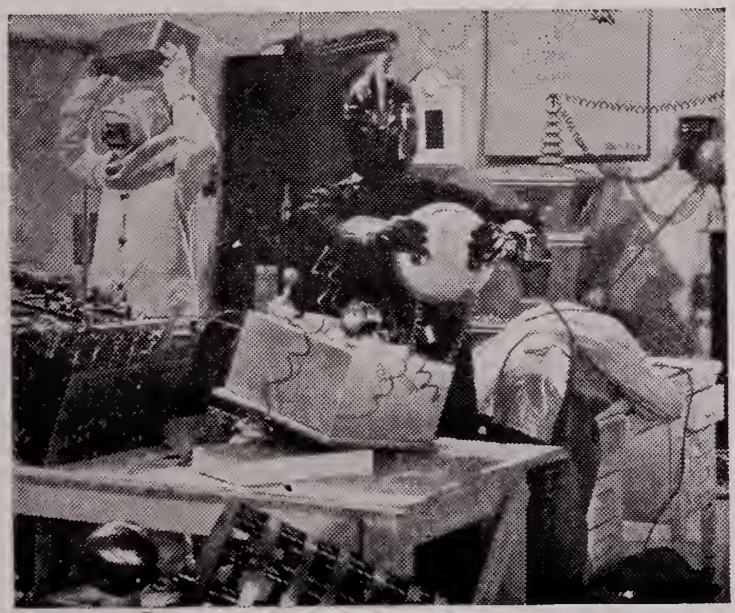
**COMING SHORTLY AT YOUR THEATRE**

---

★A Spinetingling Adventure

A SELECT SERIAL

## 'The FIGHTING DEVIL DOGS'



**Scene from "The Fighting Devil Dogs," a Republic serial.**

*12 Corking Chapters that Roar with Action and thrills.*

The Marines to the rescue !

*Smiling sons of battle march bravely to the Rescue of their country to protect it from the treacherous mastermind of the underworld. .... the mysterious....." LIGHTING"*

**Hawk star in new Smash Serial**

**Lee Powell and Herman Brix,** who thrilled you as **Hawk,** in a spectacular Chapter play of the Marines all over the world.

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*"Darkest Africa" "Under Sea Kingdom"*

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*By*

**K. Ahmad Abbas**

1939—From the frontiers of December one looks back upon an eventful year. The year of the Silver Jubilee Celebrations and the Motion Picture Congress, the year of "Bari Didi" and "Admi", and, in a different sense, the year of "Gungadin" and Baburao Patel's crusade carried right into the heart of Hollywood. It has been the year of Sagar's downfall and the rise of a dozen new concerns. A year full of life and activity, organization and enterprise, perhaps the most significant year in the history of the Indian film industry.

*COMING-OF-AGE*

The celebration of the Silver Jubilee and the first session of the Indian Motion Picture Congress, by far the most important event of the year, marked the coming-of-age of Indian cinema which may no longer be regarded as an infant in straddling clothes. With maturity it must now not only demand greater privileges but also assume larger responsibilities as a potent cultural medium and one of the key-industries of the country.

*RARE PHENOMENON*

The advent of this new phase was reflected in the deliberations that took place on the Reclamation grounds in May last. The biggest achievement of the Indian Motion Picture Congress is that it was held at all! For the various producers, distributors and exhibitors to forget, at least for some time, their petty jealousies and rivalries and to cooperate in common interests is a rare phenomenon the significance of which can be gauged only by those who know something of the internal affairs of the studios. And for the excellent success of the Congress and the Silver Jubilee Exhibition, the industry will ever remain indebted to Sardar Chandulal Shah whose unerring enterprise and tactful resourcefulness made an impossible task a brilliant possibility.

*ORGANIZATION*

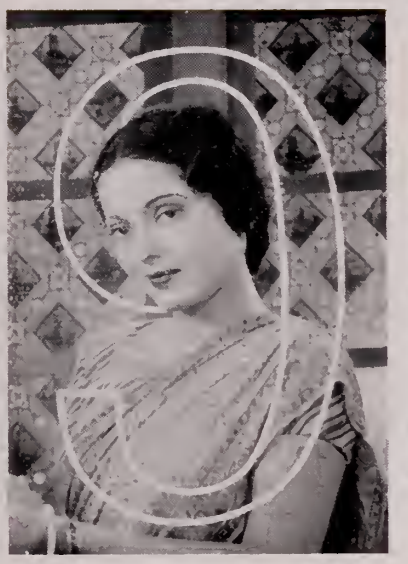
Even more significant was the formation on this occasion of associations for Film Journalists, Film Artistes, Technicians, Distributors and Exhibitors. The first three associations have been doing excellent work since and have done much to safeguard the interests of their respective constituents. It is one of the happy paradoxes of capitalism that as an industry reaches a stage of development when it is necessary for the capitalists to organize for consolidation of their position, simultaneously we see the employees too organizing themselves for the defence of their own rights. (The producers have welcomed these organizations but already it is evident that they must often come into conflict on the age-old issue of Labour versus Capital).

*POINTERS*

Throughout the year I have noticed this sense of increased sobriety and responsibility in a variety of ways which have left no doubt in my mind that, slowly, painfully, reluctantly but inevitably, the Indian producers are being forced by the cultural awakening in the country and the quickening of the national pulse to come closer to life's realities and to bring to bear on their films at least a sham semblance of seriousness. That even stunt films have titles such as "Jai Swadesh" and "Rangila Mazdur" and often depict the hero or heroine to be champions of the poor, that Wadia's undertook an expensive experiment in "Kahan Hai Manzil Teri?", that Mohan Studios pretended to discuss the problem of violence versus non-violence in "Swastik", that the hero of Sagar's "The Only Way" flung fiery words against war and social injustice from the screen, that Minerva tried to discuss the problem of "Divorce", that the studio and the Directors who had made lakhs out of "Toofan Mail" produced "Tulsidas" and "Achhoot"—are these not significant pointers to indicate the birth of a new era? True that the intellectual capabilities of most Directors being limited, some of these vital themes are dealt in a more or less crude, slipshod manner. But, then, is it not sufficiently remarkable that they at least thought of producing pictures on such themes?

*TECHNIQUE GOES FORWARD*

Turning from the sociological content of pictures to their technical aspects, I think the year 1939 has witnessed almost a revolution in the technical standards of average Indian pictures. New Theatres, Prabhat and Bombay Talkies were already well-known for their excellent technique through the daring experiments in montage and symbolism tried in "Admi" are a chal-



lenge even to these studios. But what is more important is that other studios also are now devoting considerable attention to improved cinematography and sound-recording. In this connection, I cannot help mentioning the excellent results that Krishna Gopal has been able to achieve in Ranjit pictures. His handling of the camera and lights was, in my opinion, the outstanding technical achievement of the year. Processing, a field in which Bombay Talkies have always excelled, is also showing signs of all round improvement though it is clear that it has not kept pace with the tremendous improvement in photography which one can notice even in the pictures of such studios as Sagar, Film Corporation and, to a lesser degree, in Wadias.

*NO HITS ?*

Except for the sensational success that Bombay Talkies' "Bhabi" had at Calcutta and the phenomenal popularity of "Sant Tulsidas" and "Pukar", I don't think 1939 has produced many 'hits' which would run as many weeks as "Tukaram", "Dhoop Chhaon", "Amrit Manthan" etc. That, however, is certainly not due to lack of good pictures but rather due to a generally improved standard of pictures, so that no one picture can have a record-breaking success.

"Admi", by far the best picture of the year, daring in its conception of a vital theme and equally daring in its treatment, years ahead of average pictures in technique, must pay the price that original genius has always paid. It is running well everywhere but it is doubtful if it will be among the year's three most successful pictures *at the box-office*. I have no doubt, however, that five years hence any second-run cinema that is lucky to show "Admi" will find it to be a small gold-mine.

"Bari Didi", which I regard as the year's second best picture, proved to be a box-office failure. Which was a great pity as Amar Mullick's maiden directorial triumph deserved universal appreciation. This young (?) man's sudden emergence as a fine director may be recorded as one of the outstanding events of the year. But for his "Bari Didi", New Theatres record would have been very poor, indeed—as Nitin Bose's "Dushman" (technically delightful) had a very weak story, Devaki Bose's "Sapera" surprisingly bad technique and Phani Mazumdar's "Kapal Kundala" was a model of bad direction.

From the box-office point-of-view "Sant Tulsidas" and "Pukar" were the best hits of the year. The Ranjit picture, notable for its extraordinarily distinguished technique, scored by virtue of its appeal to the devotional-minded folk, heightened by the 'Bhajans' sung by Pagnis.

*A TABOO BROKEN*

"Pukar" succeeded inspite of bad technique and weak direction. The reasons for its success are worthy of analysis. I would put them in the following order (1) The spectacular nature of the picture—the Glory that was Ind—provided a refreshing relief from the glut of "Social" pictures we had been having. (2) The sentiment of the picture—an Emperor's devotion to the ideals of justice—appealed to people, while the underlying motif of Hindu-Muslim unity under the Moghals also helped to make it popular. (2) The generally chaste Urdu dialogues of Kamal Amrohi, with their occasional literary flourishes, went extremely well with audiences in Northern India.

The moral to be drawn from the success of "Pukar" is that new subjects always pay. And the outstanding contribution of this picture has been lifting of the taboo on themes pertaining to Muslim history or tradition.

Bombay Talkies began the year well with "Bhabi' which introduced Renuka Devi as a potential star. After that their "Durga" was notable principally for the acting of Devika Rani but "Kangan" promises to be a 'hit', being a sound, all-round entertainment.

In this studio the year saw two important changes. Their German Director and technicians, arrested at the outbreak of the war, were successfully replaced by their Indian assistants and for the first time Bombay Talkies engaged an already-established star—Leela Chitnis !

*RISE AND FALL*

On the whole it would appear that while Bombay Talkies maintained their usual level — neither dropping down nor reaching newer heights—, New Theatres definitely came down from

their previous eminence (the only redeeming feature being "Bari Didi"). Prabhat who were in danger of a deterioration after "My Son" once again went to the top with Shantaram's "Admi". Among other studios, Ranjit and Minerva went up with their "Tulsidas" and "Pukar", respectively, while Huns maintained their rising reputation by following the success of "Bramhachari" with "Brandy Bottle" and "In Search Of Happiness". Sudama's made a good start with "As You Please". Supreme's "My Eyes" no sooner opened than closed but "Ghazi Salahuddin" is eagerly awaited. Hindustan Cinetone (heirs of Saroj Studio) may come up.

1939 will be sadly remembered as the year that saw the collapse of Sagar, one of the oldest studios in India. They seemed to have started the year fairly well with "Ladies Only" and "The Only Way" and had announced an ambitious programme including two bi-lingual pictures ("Ali Baba" in Punjabi and Hindustani and "Kumkum The Dancer" in Bengali and Hindustani) for which they considerably increased their staff of artistes and technicians. But then something went wrong, "Comrades" proved treacherous, there were rumours of mergers, closures, mortgages of pictures, reduction of staff, heart-breaks and tears until today the old Sagar glory is no more, and Seth Chimanlal Desai plays the second fiddle to the Fazalbhoys in the newly-formed National Studios. It is a sad, sad story with its own moral.

### *BIRTHS, DEATHS!*

Over the combined ashes of Sagar and General Films (whose "Pati Patni" was an appropriate epitaph) has risen the new concern called National Studios. They claim to have an ambitious programme but time alone will show how far their claims are justified.

Among other new production units recently formed in Bombay one may mention Circo's (who were working in Calcutta so far), India Artistes Ltd., Ray Pictures, Sofiana Pictures, etc., while in Poona we have Arun Pictures and Navyug Chitrapat Ltd., (to be managed by Huns Pictures), and Famous Films in Kolhapur.

Several concerns closed down during the year; Krishin Movietone, Daryani; Saroj, and Jayshree Films of Poona.

### *PUNJABI PICTURES FOR PUNJAB*

The year will also be notable for the reappearance of production units in Panjab which had suffered an eclipse after the advent of the Talkies. Some talkies in the Panjabi language, produced early in the year, which revived popular romantic legends of Panjab like "Heer Sayal", Sohni Mahival" and "Mirza Sahiban" achieved phenomenal box-office success. This encouraged a spate of Panjabi films produced not only in Lahore but also in Bombay and Calcutta. The initial curiosity, however, is already dying out and it is well-known that except the first few ones, Panjabi films are no longer the gold-mine that at one time they were supposed to be.

But due to the popularity of these Panjabi pictures, as also due to the enlargemnt of the market in South India, Panjab is losing the position it had as the biggest market for Hindustani pictures. On the other hand, since the sensational record-breaking run of "Achhut Kanya" in Calcutta, Bengal is seeing more and more Hindustani pictures sent from Bombay. In this field Bombay Talkies have come to hold an unrivalled position and the recent success of their "Bhabi" in Calcutta has further consolidated their hold on Bengal.

### *SOUTH INDIA ADVANCES*

Finally, we come to South India which is fast becoming as important a centre of film production as Bombay or Calcutta. South Indian films which hitherto had suffered from crudities of technique have recently shown signs of considerable improvement and the one or two (e.g. "Thyagabhoomi") that I have had an opportunity of seeing in Bombay were technically excellent, if not perfect. The number of Tamil and Telugu films is increasing and their quality may also have improved but if South Indian producers wish to make a mark in the larger sphere of the national film industry they will have to make pictures in Hindustani.

While production in provincial languages is to be deplored in the interest of the national language, there is no doubt that Panjabi, Marathi, Tamil and Telugu films have opened up a vast new business field in small towns and villages where the talking pictures had never penetrated before. Even if for the present they have caused a temporary set-back to producers of Hindustani pictures, ultimately they will bring about a much-needed extension of the film market in India.

### *THE WAR*

No review of 1939 can be complete without a reference to the situation created by the outbreak of the war. The first reaction was one of panic and it seemed that simply because a supply of Agfa film stock was no longer available, the Indian film industry was going to collapse, and at once the air was thick with reports of retrenchments and 'cuts', abandonment of production plans and delay in scheduled releases. This exhibition of amateurish helplessness has once again emphasized that our industry is not yet organized on sound business-lines and is still largely conducted as a speculative enterprise. Real businessmen would have seen at once that the war, far from being a death-blow, had provided a unique opportunity to reorganize the industry on more scientific and rational lines. The Bolshevik Revolution followed by the commercial blockade, gave an impetus to the Russian film-producers and, faced with shortage of film, they went ahead to perfect a new system of 'editing-on-paper' by which the scenario was so constructed that the director was to waste no footage while 'shooting'. If only the producers insist on getting a proper scenario written before allowing a director to start 'shooting' it would mean better pictures as well as considerable saving of time and expense.

And thus, while approaching the threshold of 1940 we look forward to a year of great opportunity. Will it fulfil the hopes of 1939?

In "Kangan" Bombay Talkies' latest picture, we see Leela Chitnis, Mubarak, Ashok Kumar, V. H Desai at their best now on at the Roxy Talkies.

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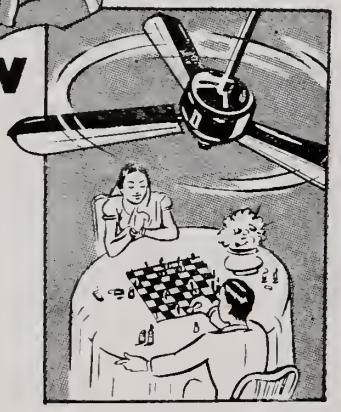

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# ROUND The TOWN

*NADI KINARE (On The River).*

Produced by Ranjit Movietone - Story by: J. P. Adwani - Direction: Manibhai Vyas - Dialogues: R. S. Rammyae - Music: Jnan Dutt - Cinematography: Dronacharya - Audiography: Thakorbhai Patel - Cast: Kumar, Sitara, Indubala Sunita, Charlie, Ghory, Sushila, Ram Marathe etc. - Released at Pathe Cinema, Bombay. Date of Release: 10th November 1939.

With this picture, Ranjit reverts to the "Toofan Mail" type of pictures—with one difference! They have tried to graft the serious psychological aspects of pictures like "Devdas" on to a sheer farce and given the picture a tragic ending and the result is a tragedy of misconceived ideas and lack of dramatic unity. A director cannot have it both ways. Either he is to tell the public: "Here is a sheer nonsensical but enjoyable farce. Don't look for realism or logic in it. It is only meant to make you laugh", or if he pretends to treat a serious problem in a serious way, confronting his audience with a tragic ending, then he must bear the scrutiny of critical intelligence and answer for his lapses into incredible orgies of 'farcialities'.

Mr. J. P. Adwani is supposed to be the author of this photoplay. He is to be congratulated on giving us in a single picture the pick of the humorous situations from atleast three foreign pictures—"Bluebeard's Eighth Wife", "Rage of Paris" and "King And The Chorus Girls". Or has he never heard of these pictures?

*The Story*: A drunkard Prince Anand (Kumar) is to be married, according to the decision of his Council, to Princess Sarita (Sunita Devi) of a neighbouring state. Then he falls in love with Nama (Sitara), a Gipsy girl. She is brought to the Palace disguised as a Princess to exercise a healthy influence on the Prince and cure him of the drink habit. Having lost her memory in an accident, she really believes herself to be a Princess (though it is remarkable that not once does she want to go back to her 'royal' family!) The Prince gives up drinking under the influence of his love for Nama. Then there are a series of misunderstandings, as Nama was already engaged to be married to a man from her own tribe. When her memory returns she finds herself suspected of treachery by both her lovers - the Prince as well as the Gypsy. And, then, just as we are expecting the clouds to roll by and the Prince and his beloved reconciled, the Gypsy girl for no rhyme or reason goes and drowns herself in the river, and for once the hero cannot save the heroine!

**Maya—appears as the leading lady of Circo's "Laxmi".**

*Production*: Technically Ranjit pictures, even in the B Class, are showing considerable improvement. The Director, however, has failed to make the best use of the cinematographer and the audiographer. For more than half the picture the slapstick technique is used to good effect scoring many laugh-hits but after that 'psychology' comes upon the scene and all the characters who were hitherto fooling about develop a heart and conscience and start running after one another to the background song of Indubala! No wonder the credit titles don't mention the name of the scenario-writer!

Performances: Kumar is not meant to play such frivolous roles. But still he does his best in the circumstances and towards the end gives a really good performance as the remorseful lover. Sitara is vivacious and full of pep and gives a spicy portrayal of the gypsy girl. Charlie and Ghory, as usual, make a good comedy pair—in the old slapstick tradition. Kantilal sings some excellent songs but better still is the nameless actor who sings *"Nadi Pukare, Ao Sajan, Nadi Kinare."*

Those who want to make a comparative study of directorial ability ought to see Ram Marathe in "Admi" and then see him in "Nadi Kinare."

*Points of Appeal*: As a comedy, spiced with a number of song-hits, this picture ought to do well. But if it is to be enjoyed it should not be taken too seriously.

*KAHAN HAI MANZIL TERI*

Produced by: Wadia Movietone - Story, Dialogues and Songs: Wahid Qureshi - Direction: S. M. Yousuf - Music: Madhavlal Master - Cinematography: M. A. Rehman - Audiography: Behram Bharucha - Cast: Ila Devi, Radha Rani, Urmila, Nazira, Harishchandra, Shah Nawaz, Master Chhotu etc. Released at: Lamington Talkies, Bombay - Date of Release 9th November 1939.

The release of this picture marks an important landmark in the life of the enterprising Wadia Movietone who had hitherto restricted themselves to the production of stunt pictures and 'thrillers', some of which had, indeed, made box-office history. "Kahan Hai Manzil Teri?" (There is no reason to be frightened by the title) is a lavish and ambitious production which deserves credit more for its enterprise than for its achievement!

*The Story*: At the opening of the story, we are shown a Santhal tribe preparing for the annual sacrifice of a virgin at the altar of the local 'god'. Actually, the unscrupulous and wily High Priest Balraj (Shah Nawaz) has arranged to keep the 'sacrificed' virgins in a hidden chamber, to be the unwilling victims of his lustful passions.

Paras (Harishchandra), a spirited youth, protests against the sacrifice of his sister and thus earns the ire

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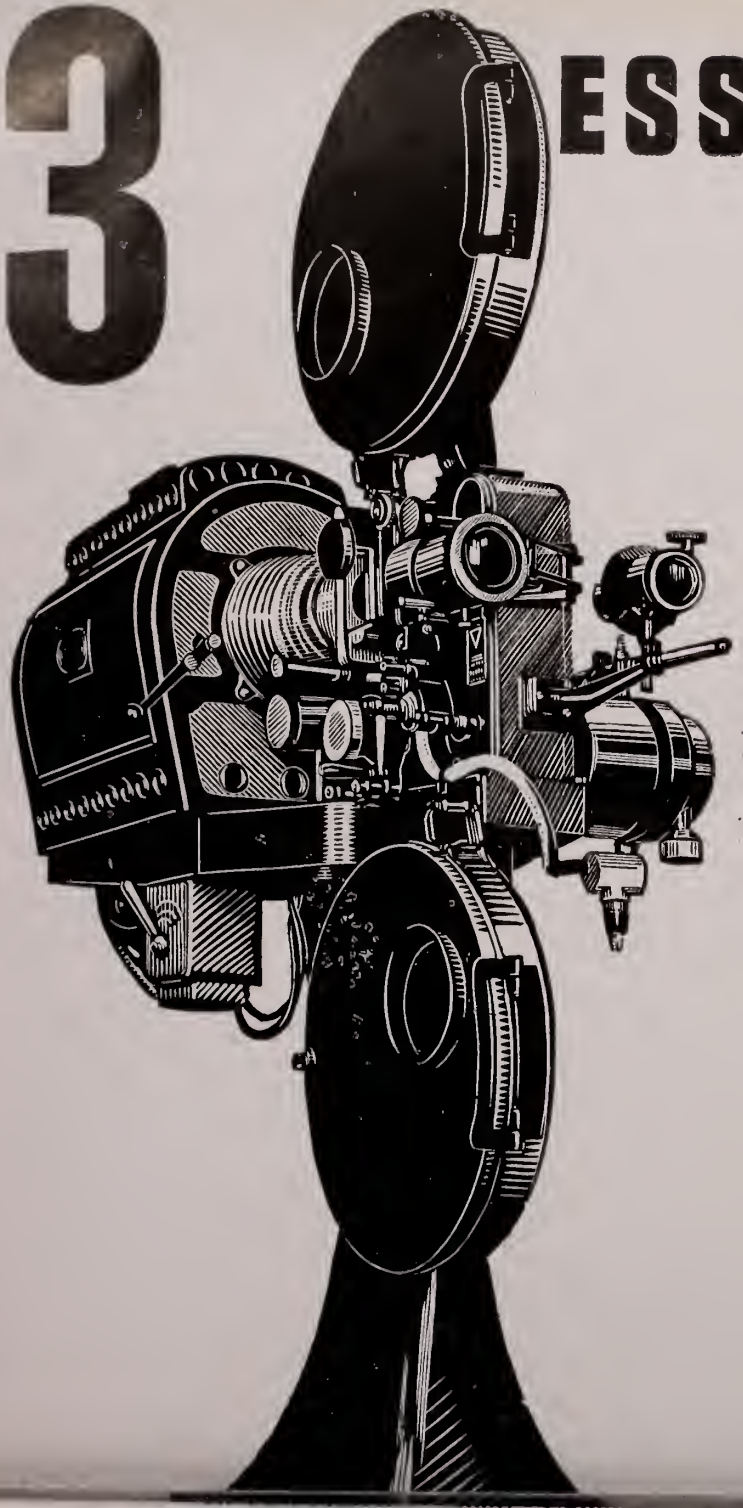

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**In "Kum Kum the Dancer" Sadhona Bose excels herself. It is a Sagar picture in Hindi and Bengali, directed by Madhu Bose now nearing completion.**

of Balraj from whom he escapes by the skin of his teeth. In his escape he is helped by Godavari (Radha Rani), the daughter of Balraj himself, who is in love with him.

Paras goes to Vidya Nagar, the capital of an Arya King Satluj, who is determined to root out the practice of virgin sacrifice among the primitive Santhals. Here Paras becomes the object of the affection of the King's daughter, Ragini (Ila Devi) whose sentiments he reciprocates. He has little time for love, however, as his primary object is to avenge his father's death and his sister's 'sacrifice.' In Vidya Nagar, too, there is an atmosphere of intrigue created by Maha Mantri Naru who is in league with Balraj for the realization of his own ambitions. King Sutluj is killed treacherously and Princess Ragini is abducted and handed over to Balraj to be sacrificed. Paras, trying to save her, walks into a trap from which only the devotion and daring of Godavari saves him. But Godavari herself has to pay the price of unrequitted love and dies at the hands of her enraged father. Ultimately, Paras is able to expose Balraj as the scoundrel that he is, a symbol of the corruption that so often goes on under the garb of religion, the idol that had stood for centuries as a monument of superstition and oppression is shattered, the Santhals and Aryans are united in a bond of brotherhood and Paras wins the hand of his beloved, Princess Ragini.

*Production*: I am afraid Wadias and Director Yusuf over-reached themselves in selecting such a difficult subject which needed considerable research into the customs and manners of ancient India. It is doubtful if virgins were ever sacrificed in India in the manner shown in the picture. In dress, dances, etc., also there are many incongruities (e.g. introduction of the atmosphere of African jungle films) which could have been avoided if someone familiar with ancient Indian history had collaborated on the production. Moreover, the picture suffers from comparison with such earlier films as "Amrit Manthan" and "Beyond The Horizon", traces of which can be seen in "Kahan Hai Manzil Teri ?"

With these reservations, one may say that Wadias have spared neither effort nor money to make this a lavish and spectacular film. The direction is fairly adequate and photography is surprisingly good—the mass scenes having been shot with the help of a crane are often impressive. The editing should have been better and the piling up of gruesome incidents and unlovely sights (such as torture chambers, disfigured and diseased persons) should have been avoided. Persecution is more eloquently expressed through 'suggestion' than by such gruesome details.

*Performances*: Ila Devi (who had failed to impress me in any of her previous pictures) has not done badly in this picture, though she is eclipsed to some extent by Radha Rani whose role gave her more scope for histrionics. Shah Nawaz as Balraj makes a menacing figure and, helped by correct lighting, his characterization is impressive though it has been obviously modelled after Chandramohan's 'Raj Guru' in Prabhat's "Amrit Manthan". Agha's crazy antics may appeal to some who like this sort of broad farce.

*Points of Appeal*: Wadias have already got a large number of fol-

(Continued on page 56)

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**Out of the above issue the Directors of the Company, Managing Agents, their friends, distributors and Associates have agreed to take up shares of the face value of Rs. 2,00,000. The remaining shares are offered for public subscription.**

The amount payable in respect of both the Ordinary and Preference shares is as follows:—

(a) On application Rs. 25 per share;
(b) On allotment Rs. 25 per share; and
(c) the balance of Rs. 50 as and when called up, provided that the first call of Rs. 25 shall not be made before the expiry of three months from the date of allotment, and the second call of Rs. 25 shall not be made before the expiry of six months from the date of allotment.

The Preference Shares are redeemable as the Directors may deem necessary at any time after ten years from the date of incorporation of the Company (i. e., 28th October, 1939) on six months' previous notice being given as mentioned in the Memorandum of Association.

### Board of Directors:

**Prof. V. G. KALE, M.A.**, Ex-member, Indian Tariff Board and the Council of State; Chairman, the Bank of Maharashtra Ltd.; The Maharashtra Industrial Instruments Ltd.; Vice-Chairman, the Brihan Maharashtra Sugar Syndicate, Ltd.; Director, the Commonwealth Assurance Co., Ltd.; the Bombay Provincial Co-operative Bank, Ltd.; the Mysore Silk Filatures, Ltd.; and the Poona District Co-operative Land Mortgage Bank, Ltd.; President, the Maharatta Chamber of Commerce and Industries, Poona 4. **(Chairman).**

**Rao Bahadur V. L. THUBE**, M.L.A., Contractor; President, Suburban Municipality, Poona.

**Sardar Jagannath Maharaj Pandit**, Ex-Member, Council of State; Director, B. M. Sugar Syndicate, Ltd.; Chairman, Trust of India Assurance Co., Ltd., Poona.

**Rao Bahadur G. B. KALE**, J.P., Asst. Engineer, P.W.D. (Retired), Poona.

**G. V. SALVEKAR**, Esq., B.A., Proprietor, Sardar Griha, Bombay; Director, Maharashtra Industrial Investments, Ltd., B. M. Sugar Syndicate, Ltd., and Southern Knitting works, etc.

**B. B. Walvekar**, Esq., M.L.A., Ex-President, Poona City Municipality; Director, Bharat Industrial Bank, Ltd., Poona.

**A. V. RANADE**, Esq., Contractor, Deccan Gymkhana, Poona.

**Principal P. K. ATRE**, B.A., B.T., T.D. (London), Ex-Officio; Chairman, Standing Committee, Poona City Municipality, Poona.

**BABURAO PENDHARKAR**, Esq., (Ex-Officio); Cine-artist, Kolhapur.

### Bankers: (Proposed)

1. The Central Bank of India, Ltd., Bombay.
2. The Bank of India, Ltd., Bombay and Poona.
3. The Bank of Maharashtra, Ltd., Bombay and Poona.
4. The Presidency Industrial Bank, Ltd., Poona.

### Auditors:

1. G. D. Apte, Esq., B.A., G.D.A., Registered Accountant, Laxmi Road, Poona.
2. Messrs Kulkarni & Khanolkar, Registered Accountants, Bombay.
3. Messrs. B. C. Abhyankar & Co., Registered Accountants, Bombay.

### Solicitors:

Messrs. Divekar & Co., Fort, Bombay.

### Managing Agents:

Messrs. the Huns Pictures, Ltd., 980, Sadashiv Peth (Laxmi Road), Poona 2.

### Secretary:

S. R. Rajaguru, Esqr., 980, Sadashiv Peth (Laxmi Road), Poona 2.

### Registered Office:

"Commonwealth Building," Laxmi Road, Poona 2.

*Objects*:—The Company has been formed for the objects mentioned in detail in the Memorandum of Association and particularly for the purpose of carrying on the business of producing, financial purchasing, selling, hiring or exhibiting cinema films of all descriptions.

*Future Prospects*:—The Cinema Industry has progressed with rapid strides during the last twenty-five years and has now come to occupy a prominent position among the National Industries of this country. More than twenty crores of rupees have been invested in this industry. About 40,000 persons are employed in the actual production work and there are over 700 cinema houses spread all over the country. These figures clearly show that the industry is steadily growing and it has undoubtedly a great future before it.

*"It is the eighth largest industry in India," as His Excellency Sir Roger Lumley, the Governor of Bombay, said on the occasion of the inauguration of the Silver Jubilee Exhibition, "one which had already served and is bound to serve still more, to support and call into being other industries also, which in their turn find employment for many thousands of people and provide a useful channel for investment."*

At present most of the producing concerns in India are purely proprietary who do not often possess their own capital but carry on business with money borrowed from capitalists at an exhorbitant rate of interest. There are also other handicaps which they have to labour under as a consequence of this arrangement. None the less, their concerns seem to go on thriving, and yet the lion's share of profit goes straight to the capitalists. A case in point is that of the record-breaking popular picture "BRAHMACHARI," by Principal Atre which was produced by Huns Pictures at a cost of about Rs. 80,000 and is reported to have made over 200% net profit in a year's time. That there is such wide scope for profit-making in this field is clear from the fact that the capitalists and businessmen, who have little appreciation for art and its educating and ennobling effects, are rushing into this industry, with the result that the artistic and humane outlook of this industry has tremendously suffered and the Indian picture is getting hopelessly superficial and commercialized. With a view to broaden the narrowly commercial outlook of this industry and to purify its present technique and methods, so as to put it on a more dignified pedestal the "Navayug Chitrapat, Ltd.," has been formed. A public limited concern of this type has decidedly great advantages over the proprietary or private limited concerns and will not only put a check to profiteering and do-

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mineering of individual capitalist or capitalists but will direct the flow of huge profits now going into their coffers to the pockets of the middle-class people, who, it is expected, will pre-eminently patronise this Company. The Company has very good prospects of success and it hopes to be able to declare handsome dividends if the requisite capital comes forth at an early date.

The Signatories to the Memorandum of Association are people of business experience and the Board of Directorate is so constituted that it represents a co-ordinated body of status, influence and artistic as well as literary talents.

The Company has been fortunate in securing the advice and guidance of Prof. V. G. Kale who has consented to be the Chairman of the Board of Directors.

Mr. R. N. Abhyankar, B.A., LL.B., the well-known leading businessman of Maharashtra, has consented to become a Director of Messrs. Huns Pictures, Ltd., who are the Managing Agents of the Company. Mr. Abhyankar is associated with most of the leading industrial concerns in Western India, some of which he has himself sponsored and fostered so well. His association with the management will undoubtedly prove extremely helpful.

Principal P. K. Atre will be in charge of the literary side of the Company's production. Principal Atre has, by this time, established himself as one of ten foremost playwrights and screen-writers of India and his pictures have invariably been record-breaking box-office hits and his stories will henceforward be exclusively given to the Company.

The incorporation of Messrs. Baburao Pendharkar, Vinayak Karnatki and Pandurang Naik of Huns Pictures (Kolhapur), in the management will be welcomed as a priceless asset to the Company and the success of the Company's productions right from the day of inception will be a guaranteed fact. There are no two opinions about the artistic endowments and potentialities of these three artists, *viz.*, Baburao Pendharkar as the greatest character actor and organiser of film concerns for the last twenty years. Master Vinayak as one of the ace-directors of India and as the most beloved beau-ideal of all cine-fans, and Pandurang Naik as a wizard camera-man. These three artists have so far given ten glorious pictures during the last three years and a half like 'Chhaya,' 'Dharmaveer,' 'Brahmachari,' 'Devata' and 'Brandichi Batli,' some of which have done record business and have made the names of this trio household words in India.

*Minimum Subscription*:—The Articles provide that the minimum subscription on which the Directors may proceed to allotment is Rs. 2,00,000.

*Promotion Fees*:—No Promotion fees are payable to the promoters.

*Preliminary Expenses*:—The estimated amount of preliminary expenses (excluding commission and brokerage on shares) is fixed at Rs. 10,000.

*Commission on Sale of Shares*:—The Articles provide that the commission payable for procuring subscribers to shares shall not be more than 5 per cent. of the nominal value of the shares subscribed as shall be decided by the Directors.

*Underwriting Commission*:—The underwriting commission payable to the underwriters is 5 per cent. in respect of the face value of Ordinary as well as Preference Shares underwritten by them.

**THE NAVAYUG CHITRAPAT LIMITED offers the following programme of Pictures for the year 1940-41:—**

**(1) MATSYAGANDHA (Mythological) by V. S. Khandekar,**

**(2) LAPANDAV (Social) by Principal Atre,**

**(3) BRAHMAGHOTALA (Social) by Principal Atre,**

**(4) POOJA (Social) by V. S. Khandekar,**

**All of these pictures will be supported by the strongest possible cast, which will include stars of all India fame.**

*Brokerage*:—Brokerage at the rate of Re. 1 per share, whether Preference or Ordinary, will be paid by the Company on allotment made in respect of applications bearing the stamp of any recognised broker or brokers.

*Qualification of Directors*:—The qualification of a Director other than Ex-Officio Director shall be the holding of shares in the Company of the aggregate nominal value of Rs. 5,000/- in the case of first Directors who serve on the Board during the first year from the incorporation of the Company and of Rs. 10,000/- in the case of subsequent Directors.

*Interest of Directors*:—No Directors other than the Ex-Officio Directors who are directors of Messrs. The Huns Pictures, Ltd., the Managing Agents of the Company are in any way interested in the promotion of the Company except as mentioned above.

*Management*:—Subject to the supervision and control of the Board of Directors, the Managing Agents shall manage the business and affairs of the Company in accordance with the provisions of the Memorandum and Articles of Association and also of the Indian Companies Act.

*Managing Agents*:—Messrs. The Huns Pictures Ltd. (A private Company registered under the Indian Companies Act) have been appointed Managing Agents of the Company for a period of 20 years from the date of registration of the Company, on the belowmentioned terms of remuneration:—

(a) A fixed allowance of Rs. 1,500 only per month; and

(b) a commission of 25 per cent. of the annual net profits of the Company, provided when such profits are sufficient to pay a dividend at 6 per cent. to Ordinary and Preference share-holders; or

(c) a commission of 35 per cent. of the annual net profits of the Company, provided when such profits are sufficient to pay a dividend at 9 per cent. to Ordinary share-holders and at 6 per cent. to Preference share-holders; or,

(d) a commission of 40 per cent. of the annual net profits of the Company provided when such profits are sufficient to pay a dividend at 12 per cent. to Ordinary share-holders and at 6 per cent. to Preference share-holders.

(i) For the purpose of Subclause (b), (c) and (d) above. "Net profits" means the profits of the Company calculated after allowing for all usual working expenses, interest on loans and advances, repairs and outgoings, depreciation, Managing Agents' allowance, bounties or subsidies received from Government or other public bodies, profits by way of premium on shares sold, profits on sale-proceeds of forfeited shares, or profits from sale of the whole or part of the undertaking of the Company, but without any deduction in respect of income-tax or super-tax or any other tax or duty on income or revenue or for expenditure on capital account or on account of any sum which may be set aside in each year out of the profits for reserve or any other special fund.

(ii) The said remuneration payable to the said Huns Pictures, Ltd., shall be exclusive of and shall not include any expenses, actual or incidental, incurred for the management of the Company's Office and the conduct of its business.

(iii) The said Huns Pictures, Ltd., as such Managing Agents

have the right from time to time under the Articles of Association to have not more than two nominees on the Board of Directors of the Company who shall be called Ex-Officio Directors.

(iv) The present proprietors of the Huns Pictures, Kolhapur, who are members of the Huns Pictures Ltd., the firm of Managing Agents of this Company, are entitled to carry on their present business for producing only two talkie films within a period of two years from the date the Company obtains commencement certificate in addition to the film or films that may be under production at that time.

*Voting Rights*:—Every holder of Ordinary or Preference shares shall be entitled to be present and to speak and vote at any General Meeting, and when present in person shall have one vote on a show of hands or on a poll when present in person or by proxy shall have one vote in respect of each share held by him subject to a maximum of twenty votes.

No member shall be entitled to vote, speak or be present at any General Meeting unless all calls or other dues presently payable by him in respect of his shares in the Company have been paid.

*Restriction on Transfer of Shares*:—The Directors may at any time in their absolute discretion and without assigning any reason decline to register any transfer of shares whether the transferee is a member of the Company or not.

*Restriction on the powers of Directors*:—No restrictions are imposed in the Articles of Association upon the Directors of the Company in respect of their power of management except such as are imposed upon them by the provisions of law.

*Expropriation*:—The interests of the share-holders as a body have been safeguarded against possible harm to the Company, by any shareholder acting prejudicially to the Company, by the Articles empowering the share-holders for expropriation in a general meeting of such member.

Applications for shares should be made on the prescribed form which may be obtained at the Registered Office of the Company as well as at the Company's Bankers and sent in accordance with the directions contained therein with a remittance of the amount payable on application. Where no allotment is made, the deposit will be returned in full and where the number of shares allotted is less than the number applied for, the balance of the deposit will be applied towards the amount remaining payable on the shares allotted and any balance thereafter remaining will be returned. Failure to pay any amount on shares allotted when due will render previous payments liable to forfeiture. The shares when issued will be subject to the Memorandum of Association of the Company and the draft agreement with the Managing Agents, copies of which can be inspected at the Registered Office of the Company during Office hours.

Copies of Memorandum and Articles of Association can be obtained at the Registered Office of the Company on payment of Re. 1.

NOTE:—This is not the full copy of the Prospectus which may be obtained from the Head Office of the Company or its authorised Agents.

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lowers. This picture will give them something better than they usually get in average Wadia pictures. The spectacular aspect of the film will perhaps draw the crowds.

*AS YOU PLEASE*

Produced by: Sudama Productions - Story & Dialogues by: S. K. Kalla - Direction: Sarvottam Badami - Music: Jnan Dutt - Cinematography: Dronacharrya - Audiography: Chandrashekhar Trivedi - Cast: Sabitadevi, Motilal, Vasanti, Mazhar, Khurshid, Sunalini Devi etc., Released at Imperial Cinema Bombay, Date of Release: 4th November 1939.

As the maiden offering of Sudama Productions and a smart sophisticated comedy, "As You Please" (Ap Ki Marzi) is to be welcomed. It is a pity, however, that a promising new concern should begin its career with a picture that is so heavily inspired by a foreign film.

*The Story*: If you have already seen M. G. M.'s rollicking comedy "Romance For Three" (starring Frank Morgan, and Robert Young) it is unnecessary to tell you the story of "As You Please". But as you may have missed it, it may be briefly recapitulated here.

A rich old man, Sir Bansilal (Mazhar Khan) and an unemployed youth, Sumant (Motilal) win the first and second prizes in a Commonsense Cross-words competition and get a free trip to Kashmir as the prize. The old millionaire, thankfully escaping from his temperamental wife (Sunalini) takes along with him his charming niece (Sabita Devi). The three meet in a Kashmir hotel in amusing circumstances—the plutocrat being mistaken for the pauper and vice versa. The poor young man, in the course of time, falls in love with the rich heiress (who pretends to be a poor working girl) and the millionaire is victim of the blandishments of Manjari, a gold-digger. There are confusions and misunderstandings but ultimately the poor young man marries the rich young woman and all ends happily.

The story is, of course, free from any traces of realism (even the hotel bed-rooms have to look like palaces) but then one does not expect realism in such an inconsequential but highly entertaining trifle.

*Production*: Produced at Ranjit Studio, the picture is beautifully photographed by Dronacharrya. Audiography is adequate. The settings are impressive and fashionable but often *unreal*. The dialogues and song-compositions could have been better. Direction is generally satisfactory, though the lighter scenes are handled better than the more serious and psychological ones. Continuity is jerky.

*Performances*: Motilal, as the unemployed youth, gives a sparkling performance even though the scenario does not give him full scope for his talent. Sabita Devi provides a lively portrayal of the pampered, childish rich girl. Mazhar Khan (playing the same role as Frank Morgan played in "Romance For Three") impresses us with his superb sense of comedy which had first found expression in "Sonehra Sansar". Khurshid was put in the cast to provide Sex-Appeal. She does that and nothing more. Vasantee seems to have been imported only to add to the box-office value of the picture and her role has hardly any dramatic significance. Sunalini provides a satirical portrayal of the millionaire's hysterical wife.

*Points of Appeal*: This picture ought to do well at the box-office because of its star-value and the smart comedy it provides.

Printed by Camer Saleh at the New Jack Printing Works, 75, Apollo Street, Fort, and published by him for "filmindia Publications Ltd." from 104, Apollo Street, Fort, Bombay.

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